

# FORGET IT!

FREE!



Forget It! #7

Spring 1982

Circulation: 3300

It's been a year now since **Forget It!** was last unleashed on the streets which is why we crammed so much into this issue. There are 10 bands featured inside with interviews from **THE GUN CLUB, CODE OF HONOR, THE BLASTERS, MOTORHEAD, SWINGIN' POSSUMS, THE GEARS, THE LEWD,** and **THE CRAMPS** and articles on **THE MINUTEMEN** and **START!** Besides the regular features and reviews, there's a mini interview by Jeffrey Lee Pierce of the Gun Club when he escaped with our tape recorder at the On Broadway.

Staph!

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Ads!

This is for all you bands, record companies, radio stations, stores, etc. who want to get the word around that you're out there. The prices are still cheap and distribution keeps getting bigger. Send **NOW** for a Rate Sheet and keep this magazine **Free!**  
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# BITZEN



# PIECES

RMZ Presents took over the Sound of Music for a while but quit cuz the owner still refused to let minors in./The Adolescents broke up and reformed without Tony. Frank was in and out of TSOL./The Wounds' drummer, Chris, left and then got back into that band. He was in the Sleepers for a while (and the Sleeper's drummer was in the Wounds during that time) /The Stains from East LA broke up for a while then got back together in an "entirely different incarnation" (to quote Spot)./Middle Class's drummer, Bruce Atta, quit and was replaced by Skeeter Simon, who was in Eddie and the Subtitles with Mike P./Black Flag's drummer, Robo, is not in the band anymore. I guess he just got tired of it. He has been replaced by Emille, who was in the Ozziehares and Twisted Roots. Dez now plays guitar and Henry Rollins (Garfield) of Wash.DC band SOA sings./Belinda of the Go-Go's and Bill Bateman, the Blasters' drummer, are to be married in the near future./The Cramps left IRS Records over a dispute involving an EP IRS released without permission, according to Lux Interior. /Memphis, Tenn.'s Panther Burns are the first US band to be signed to Rough Trade Records. They're the best, truest rockabilly band in the world. The Stray Cats got nothin on these guys./The NWS organization managed to put on a few shows at Briner Hall in Campbell, the first consistant shows in the SJ area. They had problems at both the ones Black Flag was supposed to play (such as BF's van breaking down in Bakersfield the first time and then the cops shutting down the next one)./Dirk Dirksen isn't running the Mabuhay anymore. He and Ness, the owner, got into an argument over the booking of hardcore bands. Ness didn't want them anymore and Dirk did. So Dirk left and is now running the On Broadway club directly above the Mab. He is planning several "Banned At The Mab" shows in the near future./Jay and Anthony of the Wounds are in a new band called El 7 with Donny Boil on drums./The Minutemen are banned from the Whisky for "being an SST band." /According to Boon of the Minutemen, Social Distortion and Wasted Youth are demanding \$800 for a show, and all the promoters are laughing at them./The Plugz are a five piece band now, with the addition of Tony Marsico on bass, Steve Berlin on sax and Peter Bradford on keyboards./ A lot of other stuff has happened in the last year, like bands forming and breaking up (both good ones and bad ones), records coming out, bands being signed, etc etc etc but I don't feel like going into it right now. There's not enough space and I'm too lazy.....

Do you want to know more about the Texas scene? Send a stamp to Darryl Smyers, Rt.2 Box 347, Boyd, Texas, 76023. It sounds rilly intrestin ta me, OK? Do it today. I know this Magazine is free, but that doesn't mean we can afford to be sending it out to every schmuck who's "broke this week and couldn't afford any postage." For each person to send about 40 or 50 cents worth of postage isn't much, but for us to be shelling that out all the time makes us even more broke than we already are. The reason Forget It! hasn't been out in almost a year is LACK OF \$\$\$\$\$. If we couldn't afford to print, we sure can't afford to be spending our own money on postage, right? Gimme a break, OK? Sheee-it!

If you don't go to the places or buy the products advertised in this magazine, then you shouldn't expect to lead a very happy life for much longer. Thanks to those people, this magazine exists again. Since they supported us, you should support them.....

## HAT



HOUSE RECOMMENDED RADIO — KSCU 89.1 FM Monday 10-1 AM That "creative guy" Martial Law hosts Guns On The Roof, with one of the loosest formats featuring LA hardcore. TSOL, Germs, Descendents and Agent Orange. Plays decent requests. Worth your time. (408) 448-4425

KPFA 94.1 FM Tuesday 9-11 PM Maximum Rock 'N Roll. With Tim Yohannon and various subhosts (Jello Biafra, Jeff Bale and Ruth Schwartz). Garage bands from all over the globe and interviews with touring bands or whatever bands that are playing. Great concern with the scene and politics effecting it. Hear things you won't hear anywhere else. Send your tapes to Tim, Box 288, Berk., Ca, 94701 (415) 848-4425

KFJC 89.7 Tuesday 10-2 AM Hosted by Lyle, featuring the Vinyl Rites Show (11-12) Short but great. Hardcore at its best with wierd stuff interspersed. Sex Pistols to Minutemen. Any support is welcome. Send Tapes and records and maybe the show will expand. Vinyl Rites, C/O KFJC, 12345 El Monte Rd. Los Altos Hills, Ca., 94022 (415) 941-2500

KSCU 89.1 FM Weds. 10-1 AM With Frankie Teardrop. Horrible music with a horrible host. Tests your patience; see how long you can tolerate this show. Horrible is a key word here. Horribly fascinating, try it. NOTE: KSCU will change frequencies to 103.3 soon! —

KFJC 89.7 WED. 2-6 AM W/ ALEX MORGAN FEATURES "SON OF VINYL RITES" FROM 2-3 AM. REST OF SHOW HAS EVERYTHING BEING PLAYED. BLACK FLAG TO THROBBING GRISTLE.

SHOES



## Rocks fly after rock concert

Rocks and bottles flew through the midnight air Sunday when police pulled the plug on a punk rock concert in downtown San Jose.

One man was arrested for resisting police, who said they caught him kicking out some windows during the melee that erupted inside the Holms Hall, 325 N.

Third St.

Windows were shattered in the auditorium when a crowd of about 200 became angry after the management announced the program was over.

When officers attempted to disperse the crowd, the people became unruly and began hurling verbal abuse and missiles at police.

Someone turned off the lights and a fire extinguisher was turned on inside the building.

On May 17, Black Flag was scheduled to play at H.O.L.M.S. Hall in San Jose. The Lewd, Los Olvidados, the Ghouls and two new bands, A Happy Death and Onslaught, were to play support. The show got off to a little bit of a late start (about 1/2 hr.), but once it got started, it really moved along. Bands played short sets and set up fast. About two hours into it, the security guard the hall hired showed up and made an absolute pest of himself, harassing everyone in sight. At about 11:30, he said that the show was to be over at midnight. But the person the papers were signed with had said that it could go to 12:30 if it ran a bit late. The cop decided that no one was going to get to call any of the owners to tell them it would go a little over. So, right at 12, just as Black Flag got onstage, he went and pulled the fuses out of the wall. Then he told everybody to leave. They all yelled at him, so he did what all good security officers do when there is a threat that they might lose control of a crowd: he turned the lights off. This resulted in chairs being thrown through windows, etc, etc, Basically general destruction. He called for more cops and in about ten seconds, there was 27 cop cars outside. SJ cops just love a riot. They chased people yelled at them and were pretty fucked, although they decided to arrest only one person, San Jose's first punk rock riot—bitchin'....

And here is some commentary from Lisa: I just want to say a big thank you to all you lovely youngsters who broke the windows... you charming ladies with the red pens... the guy with the fire extinguisher... Oh, yeah, and I don't want to leave out that ton of blubber of a guy with the mustache and the authoritative flashlight, you're a real gem! Thanks, honestly, it couldn't have happened without your support, really.... **LISA HOUSE**

GLOVES



This is for those who were at what would have been Black Flag's concert at H.O.L.M.S. Hall. Basically, the police turned off the power, and suddenly they were (pardon the pun) powerless. All Black Flag could do was wave their arms angrily from the stage. And that is why I say electricity is punk's Achilles' Heel. Without it, punk bands can't do anything. It has to be said and punks have to be aware of it in order to prevent a repeat of Holms Hall (not that it's the first time it's happened). Punk is crude, grating and loud—the culmination of everything electrical. Punk guitar at concert volumes is very close to white noise, and that's great. But without those volts and watts surging through th circuitry, all punk has is the look and the attitude. That is what happened May 17: the music was eliminated and the attitude took over. Nobody can take away our attitude. But obviously they can take away the music, and they shouldn't be able to. I have a couple of suggestions that might allow punks at future shows to continue after the fascists have said "NO!": one is gasoline powered generators as backup. Maybe that sounds real hippie-ish, like they used at Woodstock or something, but here the intent is different. It's not just to generate power, but to generate power in the face of lack of power due to fuses being yanked from the building. Then it becomes a statement of sorts, yet another way of saying "FUCK YOU!!!" to an establishment that won't let a band play 35 minutes after midnight. A gasoline powered generator allows bands to play regardless of whether the power has been turned off; thus it puts the power back in the hands of the bands and punks, instead of the fascists. The other suggestion concerns the drummers of punk bands, the one instrument that isn't tied to an electrical umbilical cord. Punk drummers should take on a political role if power is turned off for the rest of the band. They should start drumming wildly until they are dragged forcibly from their sets. Since the turning off of electricity is presumably for the elimination of sound, any loud sound is going to defeat the purpose. Punk drummers have got to realize this and engrain it into their psyches so they can take over. If Robo had started drumming on the 17th, things might have been different. We have to show them we will stand up to them, 27 squad cars or not. When the drummer drums it draws support from the crowd, and it shows the band is as unafraid of the consequences as the audience presumably is. Electricity may be punk's Achilles' Heel, but it's effect can be minimized by adopting my two suggestions and possibly others. If anyone else has any suggestions, write them in! We're all in this together and we've got to make sure this shit doesn't happen anymore!!!! **PAUL M.**

BACK TO.....  
**GODHEAD!**



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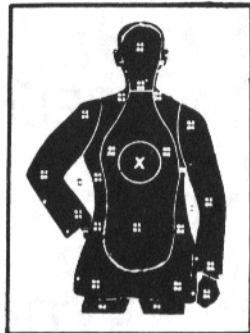
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H.Etc.: Was that an average show, as far as the onstage antics go?  
 JEFFREY LEE: I don't know. I don't remember anything I did! I can't remember any of the songs! What did we do?  
 WARD: It was pretty much normal. The sound here was the best, except for the encore. They didn't want us to go on, cuz we took too much time.  
 H.Etc.: Is the audience participation normal?  
 WARD: Actually, no. Usually they heckle us like that, but there's no applause after the heckling. But they enjoy the heckling.  
 H.Etc.: Are you still banned from the Whisky?  
 JEFFREY LEE: No, we played there before we came up here. We're acceptable again, I guess.  
 WARD: But there were a lot of restrictions, like we had to have our own sound man, our own mikes, things like that.  
 JEFFREY LEE: They want us to be like the Byrds or something. The sets were wild but I

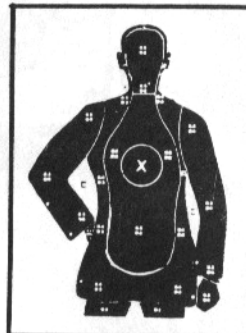
# THE GUN CLUB



No. A341 Colt T-8  
35" x 45"



No. A342 Colt T-6  
22" x 32"



No. A343  
35" x 44"



No. A3242  
32" x 42"

didn't break anything.  
 WARD: And John Belushi was there and this girl from Fridays, a whole mess of other people. The Blasters played, so it was sort of a big LA scene thing...  
 H.Etc.: Do you like playing with the Blasters?  
 JEFFREY LEE: Yeah, I love it. You can't do it too often, though.  
 H.Etc.: How about X?  
 WARD: Their crowd is too normal. They're a great band but their crowd has gotten too normal.  
 JEFFREY LEE: Playing with X is good on a professional level because they take their drums off the riser. They're really cool to you. They really let the opening band get all the benefits of the headline act.  
 WARD: But they bring in the worst crowd. They're too college... They want to hear White Girl and Los Angeles and go home. They don't want anything to do with opening acts.  
 JEFFREY LEE: He's talking political, it doesn't matter. It's the simple things... Drugs come on and everyone flies. (HUH???) So it's all cool.  
 H.Etc.: OK... What influences you, though not necessarily musically?  
 WARD: Sparks.  
 JEFFREY LEE: T. Rex, hahaha. They're a big influence. Blondie is a big influence, and Howlin' Wolf, and Boll Weevil Jackson.  
 CALE: What's a big influence for you?!!  
 LESLIE: ME? I don't know! Adam and the Ants (sarcastically spoken)  
 JEFFREY LEE: Blind Willie Davis, Buck Griffin, Skip James and Debra Harry, all at the same time!  
 LESLIE: And Marilyn Monroe!  
 JEFFREY LEE: YEAH!!! Marilyn is a very big influence.  
 H.Etc.: What era is all this?  
 JEFFREY LEE: Marilyn Monroe? About the Seven Year Itch period...  
 WARD: Before she sold out.  
 JEFFREY LEE: Buck Griffin when he was on MGM and this one record on Metro...  
 WARD: Oh, and Ornette Coleman, too.  
 CALE: Who's he?  
 WARD: He's the most avant garde jazz artist.  
 LESLIE: John Coltrane type stuff...  
 CALE: Oh, I love John Coltrane!  
 WARD: Actually, the Cramps are a pretty big influence.





JEFFREY LEE PIERCE

JEFFREY LEE: No, they're not.

WARD: Yeah they are, we just don't want to admit it.

H.Etc.: How come you don't play guitar live?

JEFFREY LEE: You know what's the best live band I've ever seen? Sun Ra and the fucking Archestra... Uh, I can't deal with playing guitar. I do sometimes but Ward takes it away from me.

WARD: Actually, he can probably play guitar better than I can, but I can probably sing better than he can. (laughter)

JEFFREY LEE: (sings) Metal Guru...

WARD: Just Metal Guru.

JEFFREY LEE: He can sing Metal Guru better than I can, but Kid can sing Metal Guru better than both of us, hahahaha!

H.Etc.: Speaking of Kid Congo, say something about why you aren't in the Gun Club anymore.

KID: Because I can't stand them. They fucked me over good.

WARD: So he split and joined that other band.

CALE: They didn't approve of gold chain earrings...

JEFFREY LEE: We, like, split the money three ways. Eat it, boy!!!

H.Etc.: Didn't you teach him how to play guitar?

KID: If you call that playing...

WARD: "Play a 5! Play a 7!"

JEFFREY LEE: I taught him to play by numbers in open tuning. I devised a new guitar thing.

WARD: "The Jeffrey Lee Pierce Learn To Play Guitar In Three Weeks And Play At The Hong Kong Cafe" method!

KID: What happened was I was playing guitar and making noise on a guitar and Jeffrey Lee came in and said "I sold my guitar and you're gonna play all the parts!" I was left with no choice.

JEFFREY LEE: But he sounded as good as the guy in the Sonics!

WARD: I like the early Gun Club tapes. They're all done in the open tuning. He plays them in the Cramps. It's the only way he knows.

KID: You get a different sound.

WARD: It's a gimick, but it's a good gimick.

H.Etc.: It's a way to cheat...

KID: And that's what it's all about.

WARD: An A used to be a 5. B's were 7.

JEFFREY LEE: G-3! It sounded like we were playing Bingo! (laughter)

H.Etc.: OK, where did you get the name the Gun Club?

WARD: From Keith in the Circle Jerks.

CALE: How! Explain it!

JEFFREY LEE: We traded him that song Group Sex. He had three names for that band- the Circle Jerks, the Gun Club and the Sand Niggers. I think that's the best one but too many people would be offended by it.

LESLIE: And they'd never get played on AM radio!

H.Etc.: Like they do anyway...  
 WARD: Yeah, we get a lot...  
 JEFFREY LEE: Kid started Marilyn Monroe Chic.  
 CALE: What Marilyn Monroe Chic?!  
 JEFFREY LEE: It's the latest thing in the band. We all want to be like Marilyn, HAHahaha!  
 H.Etc.: HMMMMM... How do you feel about your record on Slash?  
 WARD: For the money, it's the best. For a \$400 record...  
 JEFFREY LEE: OK, it's like this. There could have been one or two less songs and a better sound. Better mixing and better mastering and a whole lot of better stuff. It's real cheap budget shit.  
 WARD: It only cost \$1500. X spent \$10,000 on their first and twice that on their second. And our's sounds better than their second one.  
 JEFFREY LEE: Ask us something really dirty.  
 H.Etc.: What's the worst thing you've ever done at a show?  
 WARD: OH! We played at the Whisky and broke a mike, a mike stand and two PA speakers. Uh, needless to say, we did not get paid...



TERRY GRAHAM

JEFFREY LEE: But the worst ever was ....  
 WARD: Playing Anarchy in the UK!  
 JEFFREY LEE: And Bodies!  
 WARD: Someone said "play Sex Pistols!" So we did. But last week, we played on Halloween and did Gloria and...  
 LESLIE: Louie Louie!  
 WARD: And Dancin With Myself!  
 JEFFREY LEE: And One Way Or Another!  
 H.Etc.: Do you know how to play these songs?  
 EVERYBODY: Nooooooooooooo!!!!!!  
 H.Etc.: Do you often make up extra lyrics to your songs?  
 JEFFREY LEE: Yeah, cuz I can't remember the real ones.  
 WARD: I can remember onetime when you sang them all right. You were sober.  
 JEFFREY LEE: I make up real good ones, though, and I yell them real loud.  
 CALE: What do you think of skinheads?  
 TERRY: I love em. If it wasn't for people like me and Jeffrey four years ago, there would be no skinheads. We were there! We persevered when all of LA went "FUCK YOU!!!" And Ward too, with Der Stab! I was in the Bags.  
 WARD: No, don't mention Der Stab! They were terrible.  
 JEFFREY LEE: I was in Phast Phreddie's band, the Precisions.  
 CALE: Is that all we want to know? Say something important!  
 JEFFREY LEE: We're opening for Marc Bolan in..... HELL! Wait, I'll do this interview! (He grabs the tape deck and leaves the room) Whoops now here we are going down the stairs.  
 ANHH, there's Nick Knox of the Cramps. Say hi, Nick.



NICK: Hi, Nick.

JEFFREY LEE CONTINUES DOWN THE STAIRS. IN THE BACKGROUND THE PANTHER BURNS CAN BE HEARD...

JEFFREY LEE: I know what you are thinking... What is this band doing and how do they get away with it... Well, let's ask these girls... Hi, what's your name?

"Debbie."

"Zelda, what's this tape recorder?"

JEFFREY LEE: It's an interview, I'm doing it myself.

ZELDA: For what?

JEFFREY LEE: I don't know... some guy was doing an interview with us and, like, I took the tape recorder and now I'm doing it myself, hahaha. (he walks on). Now let's talk to fuckin Easy Teeth, one of my biggest influences, hahaha! He knows Capt. Beefheart and that's no lie!!!!... How's the sushi bar?

EASY TEETH: Nothing like the taste of fish.

JEFFREY LEE: This is great! Easy Teeth, fuckin nigger, hahaha!!! Let's ask some serious questions. Is sushi really like fish or is sushi really like yech???

EASY TEETH: Well, you know, it's really like fish...

JEFFREY LEE: But I like Chicken Pie...

EASY TEETH: You mean you like clams.

JEFFREY LEE: All I want is a total 100% cutester.

EASY TEETH: Jeepster!?

JEFFREY LEE: Cutester.

EASY TEETH: Like Jeepster for my love?

JEFFREY LEE: No, CUTester, like a totally cute woman who not only looks great but will follow what her glands desire...

EASY TEETH: Well, Marc Bolan's dead.

JEFFREY LEE: Oh, well, I tried..... Now we are going to see the Panther Burns, the latest rockabilly, homo, Jeepster, Marc Bolan ripoff band. They are trying to upstage my band.

LESLIE: Hey Jeffrey, that guy is looking for his tape recorder...

JEFFREY LEE: Well, I've almost got everybody, now I need Ivy... (And so on....)



WARD DOTSON

# CODE OF HONOR



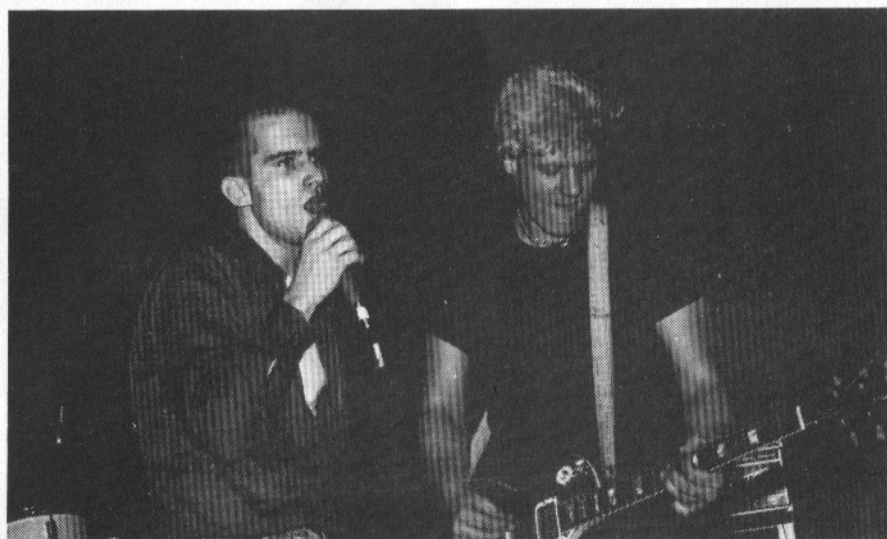
H.Etc.: How did Code of Honor get together?

JOHNITHIN: Well, me and Mike Fox wanted to get a band together. I was in Society Dog and he had a band with the rest of Code of Honor, they were all in Sick Pleasure. We talked about what we believed in, how fucked the system was and how we believed in honor above all. We decided to call the band Code of Honor. We got a list of things to follow, I don't know where it actually came from, it was things we believed in. It's in the song Code of Honor.

H.Etc.: What are some of these things?

JOHNITHIN: Never desert your comrades in need, in danger or in trouble...

DAVE: Like, when there's fights in clubs, especially in LA, some guys will just let their friends get beat up because they don't want to get involved. We want people to care about their friends and the music they listen to.



JOHNITHIN AND MIKE FOX

JOHNITHIN: In America, it's only the youth, the more intelligent ones, the punk rockers, they are what is tomorrow. They have to take their lives into their own hands, cuz if we leave it to the government, we're gonna lose it.

H.Etc.: I've heard that you people want California....

JOHNITHIN: To be its own country, yeah. I'm ashamed to be an American because of what our government does, supporting other countries, supplying military aid, all this stuff. Our government is so corrupt. California is the best state I've lived in and we'd like to form our own union so we could do what we wanted and not interfere with the lives of the

rest of the people in the world. I don't think we should have so much say in the destiny of the rest of the world cuz it's not us...

H.Etc.: I don't know much about Sick Pleasure....

DAVE: Well, there was a lot of hostility in all the members towards the scene and the punk statement in general. It was a mistake in a way, telling everyone to fuck off, basically. We didn't see any positive way of getting anything across to kids, so we were just trying to get a reaction with real hostile songs and stuff. Most of the songs were written by the singer, who was very wierd, very troubled...

JOHNITHIN: Nicky Sickly was a great man. But he's married and lives a suburban life in Virg.

MIKE: He had to leave because he had drug problems...

H.Etc.: Do you still do any songs you did with your old bands?

DAVE: Yeah, tonight we did Girls Like You, a Sick Pleasure song, and...

JOHNITHIN: Title Role, which I wrote before Society Dog, but recorded with them.

MIKE: We play them because our album is gonna have Sick Pleasure on one side and Code of Honor on the other.

JOHNITHIN: Sick Pleasure's songs are great.

MIKE: We were gonna release a Sick Pleasure album, but Code of Honor is happening now...

JOHNITHIN: We didn't want the Sick Pleasure stuff to get washed away. There's eight Code of Honor songs, cuz they're a little longer, and 13 Sick Pleasure songs.

H.Etc.: Do you guys have any problems getting gigs?

JOHNITHIN: Yeah. Tonight we were supposed to play second and get 20% and when we got here we discovered they'd pulled a little power play and got us to open and cut our percentage. But it's OK, we really don't care about the money, we just want to play...

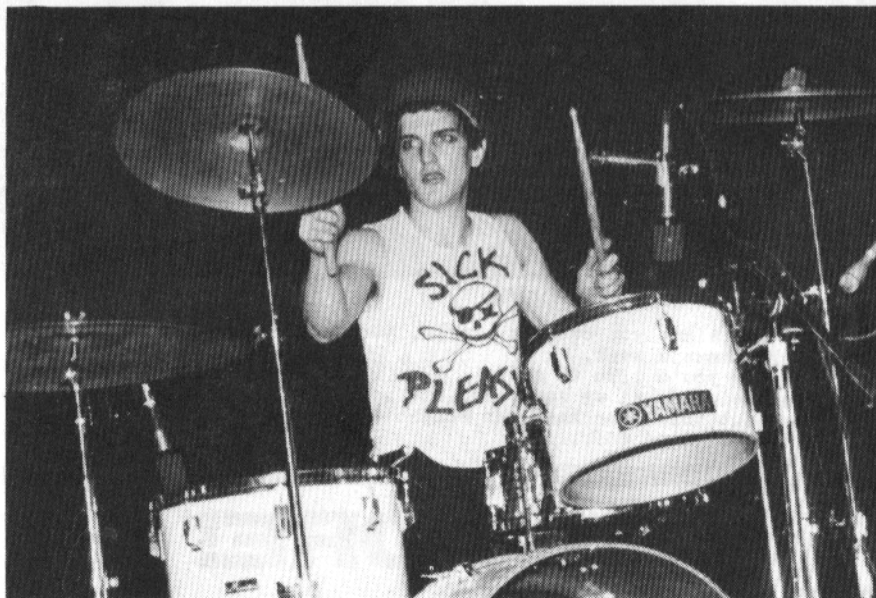
DAVE: I was gonna get some new tennis shoes tomorrow and I don't think I made enough to pay for my shoes and I'm pissed...

H.Etc.: Is there as much politics as far as getting gigs as there was recently?

JOHNITHIN: Yeah, it's a joke. But now it's starting to happen for us, we're gonna start getting some gigs once the record comes out.

DAVE: It's political if a band like Flipper can decide who's gonna play with them, what the percentages are, instead of the club owner.

JOHNITHIN: It's better if the bands control that.



SAL

DAVE: But I think that if they got one person from each band together to decide, that'd be the best. I don't think it's fair that Flipper is such a bigger band than any other, that they have a bigger draw. They have a cult following. They're not trying to be a big popular band or anything.

H.Etc.: I remember Society Dog always had trouble getting shows...

JOHNITHIN: Well, that's because... I was having problems then. I was always strung out on dope and I hated everything and I wanted everyone to hate me. I'm not a junkie anymore.

MIKE: We're kind of anti-drug.

H.Etc.: Do you ever get tired of seeing mohawks?

MIKE: I like them.

JOHNITHIN: I like them too, but I wouldn't get one. I think the scene is better now than it's ever been. It's so much fun, the youth are really into it. Rocknroll kids, they listen to their music and go "wow, cool, lets go get drugged out." Punk kids listen to the lyrics, they know what's happening.

MIKE: You see someone with a mohawk, you know they're dedicated.

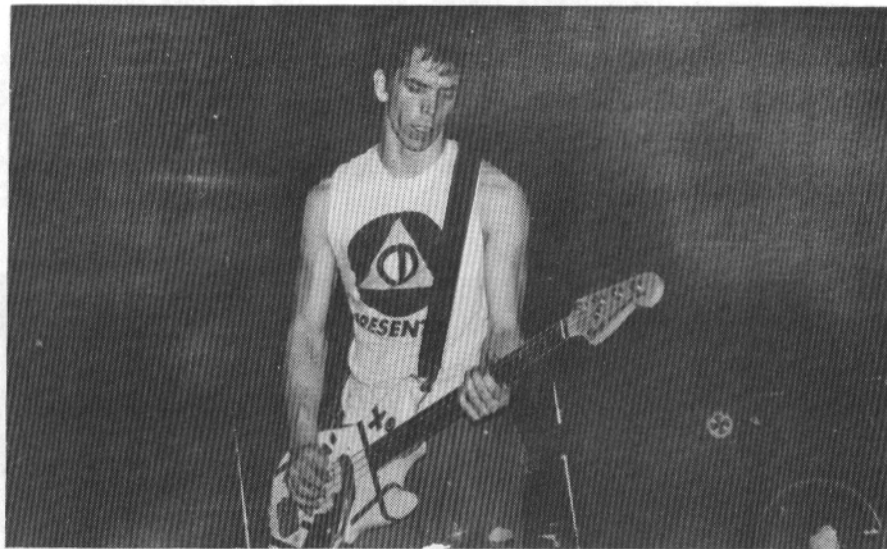
H.Etc.: What about Subterranean Records. How does that work?

MIKE: It's my studio, and I got together with Steve Tupper a few years ago. I had the studio and he had the bucks. I was working with my band, the Tools, and it was a four track studio. I upgraded it, made it an eight track and then I set up Target Video. Steve and I decided that some bands needed recording, so he put up the money for vinyl and I did the recording free, basically. Later, some of the bands had to come up with some pressing money after we ran short. It's kind of a community service.

JOHNITHIN: It's kind of like a band co-op.

MIKE: It's worked out pretty well. We've got 23 releases.

DAVE: A lot of major studios don't do that well.



DAVE

H.Etc.: I assume that since you own the studio, you practice there alot...

JOHNITHIN: A couple times a week.

H.Etc.: Anything else you'd like to say?

JOHNITHIN: We hope we get what we want, and everyone else wants what we want, and that's a free society, not this fake American bullshit.

MIKE: Code of Honor, signing off....

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# FEAR

ON SLASH RECORDS



# the Blasters



GENE TAYLOR

PHOTO COURTESY SLASH RECORDS

JOHN: Well, let's see- we started out in high school...

PHIL: Except Dave who wasn't really in the mainstream of bands we were in, although he'd play. We've all played together just about all our lives.

JOHN: Some bands lasted four or five years. Midnight Shift, Flyin' Cats...

H.Etc.: What kind of stuff did you play when you started out?

PHIL: R&B, this kind of stuff. I mean, we've concentrated on rural Black American Music, With a little white thrown in there. There's more of that in the sets than there usta be.

H.Etc.: What old or new bands do you like?

BILL: Little Richard.

JOHN: My favorites are the bands that Little Walter and Muddy Waters were in.

PHIL: My favorite hot jazz band is Cliff Jackson and His Crazy Cats and my favorite... (here he starts a list of bands broken down into minute categories...) I mean, I listen to all recorded music.

????: Your favorite new band is the Blues Brothers, right?

PHIL: No. They're a joke, an insult to American Music. Black people should blow them up.

JOHN: I like 45 Grave and the Klan.

H.Etc.: Did you go to any of the early punk shows?

JOHN: In Jan. 77, we went to a benefit for the Masque.

PHIL: I don't know if it was called punk. It was sort of a continuous deformation of peripheral glitter state people, like cycle sluts...

JOHN: We love the Screemers! Them and the Skulls are the two finest bands to come out of LA.

PHIL: What influenced us was the energy.

DAVE: If he's been talkin, I GOTTA get my opinion in!

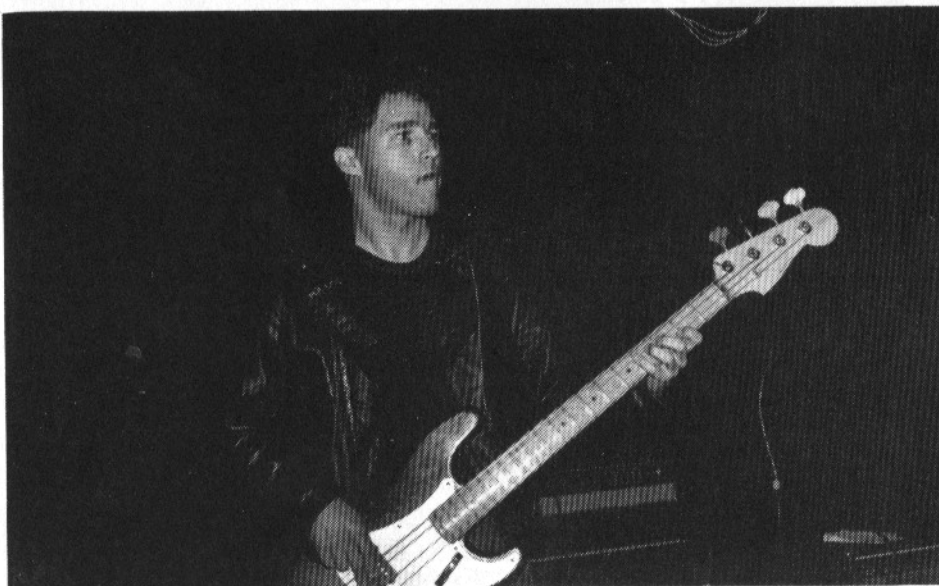
H.Etc.: OK, how did you get on Rollin' Rock Records?

JOHN: It was my idea. I gave you guys Rockin' Ronny's phone number. I read something in LA Weekly about rockabilly and they had a lot of quotes from him. At the end they gave his address and phone number and Dave and Phil drove out there with a tape and he liked it.

DAVE: Now, how we got off Rollin' Rock Records... (laughs) No, Rockin' Ronny is a great guy, he just doesn't know how to produce the Blasters. Ronny didn't have sufficient distribution. Rollin' Rock survives by the nape of its neck. In order to survive, Rockin' Ronny has to demand things of the people he records that aren't fair to them. We didn't like the way the album sounded when it came out. But Ronny Weisser is responsible for keeping rockabilly music alive in the 70's and 80's. Aesthetic and business reasons are why we left.



H.Etc.: What would you have improved on the album?  
 JOHN: More bass! There is none on it!  
 DAVE: Ronny made a good 50's quality album and we were shooting for an 80's quality one. And it didn't even end up a compromise in the 60's! But him and people like X have put us where we are today.  
 H.Etc.: What bands do you usually play with?  
 DAVE: Everybody! Queen, X, Lowell Folsom...  
 PHIL: The Cramps, Roy Brown, Agent Orange, the Gun Club, Greg Kihn...  
 DAVE: The Nitty Gritty Dirt Band, the James Harmon Band...  
 JOHN: This band don't make no sense!  
 H.Etc.: Who do you like to play with the most?  
 PHIL: X. With certain bands there is a sort of commeraderie.  
 H.Etc.: How would you compare crowd reactions you get with X and someone like Ray Campi?  
 PHIL: Well, the crowds when you play with big acts is, uh... well, I like to play with what people call punk bands. I don't know that X is a punk band, but when you play electric rock and roll, you're supposed to be on edge, which they took away when they did that English mellowing of the production. If you're earning a living, say you're a roofer, and you got a reputation by taking chances...  
 JOHN: Like putting in only one tack...  
 PHIL: Yeah, you're not gonna take a chance putting in 18 tacks. I mean, when you're making a living and everyone expects something from you, you're not gonna take a chance. The Doobie Bros. know what's gonna make a hit record, everyone knows. And once you know, you're not gonna take a chance and maybe blow it.  
 H.Etc.: Did you see in the BAM letters section after you played with Queen where people were saying you couldn't play, etc, etc....  
 PHIL: If I remember, they said we played too fast.  
 DAVE: Maybe we were nervous and did play too fast! We played with Queen in San Diego and there's a lot of Marines. While we were playing, they were waving British flags at us. And this guy in red leotards told them they were assholes. We sang American Music and they booed and waved that flag at us. I'm not a nationalist or anything. The name American Music is just a statistically proven class of music.  
 PHIL: If Brian May of Queen tells me he likes us, I take that as a compliment. If Carl Perkins tells me he likes us, it's a heart attack. But if someone at a Queen concert tells me he likes us, I don't know how to take it. The guy's little brother might be in a punk band and thinks I'm a punk, which I may be. I don't know.  
 DAVE: We play American Music, but we also play a variant form which has a different structure, and it has English folk music involved in the evolution. It's also involved in American Music, but by the time Americans plugged in their guitars, its position inside the music was pretty far away. It wasn't too big in the first place. And then some English guys learned how to play American Music.  
 H.Etc.: What do you think of the so-called "British Invasion" bands?



JOHN BAZZ

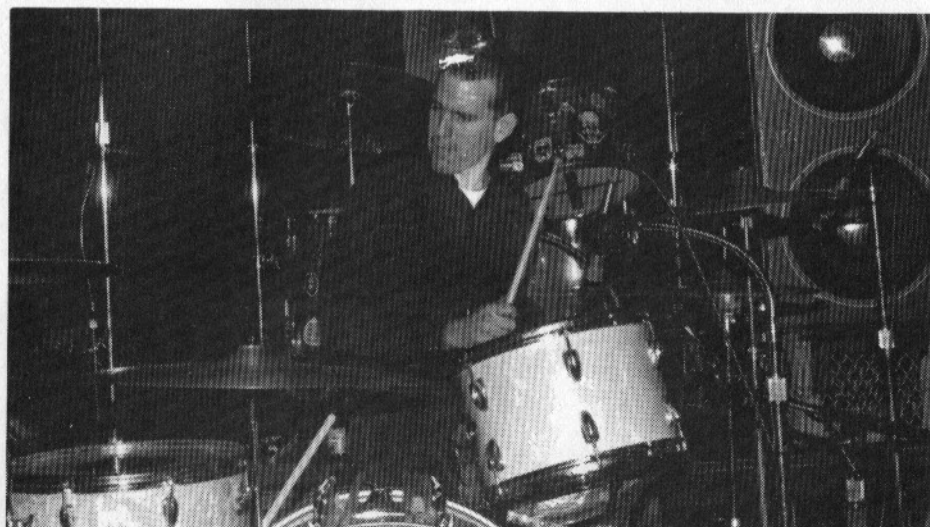


DAVE ALVIN

DAVE: I don't mind it. If you can play good, you can play good. The press abilities, the play on the fact that these guys came from England and how it got and gets played up, you know... If we got to England, it's like "WOW, the Blasters are coming, they play real music!" And Americans sit over here waiting to get music that's been refiltered over continents, when they can go to the Bell Gardens or Oakland and see, in many cases, the remnants of what it was. Because they disregarded it for about half a generation.

H.Etc.: What do you think of the English rockabilly revival bands?

DAVE: The song I wrote, Marie Marie, was covered by two English bands, Matchbox and Shakin Stevens. It's good in that they have kept something alive that Americans would just as soon forget. But I think that they've misread it to a certain degree. Like with their Confederate flags and all that. That's not what it's all about. You know, "here's the black culture, uhoh, it's invading the white culture!" Rockabilly is basically integration music. Confederate flags meaning what they mean, it's dead wrong.



BILL BATEMAN



PHIL ALVIN

H.Etc.: What about surf music?

DAVE: We grew up in Downey, which is the home of surf music. They recorded Pipeline there, the Chantays, the El Paso Six, the Rumlbers and all that crap, it's all great stuff. Wentzel's Music, it's still there.

X'S ROADIE: Hey Dave, can Billy Zoom borrow your amp?

DAVE: WHAT!?!?! Billy Zoom blew his Marshall up!!?!?!?!?

**FRAMED**



HERE'S AN UPDATE INTERVIEW WITH BILL BATEMAN...

H.Etc.: Why was piano added?

BILL: Gene Taylor woulda always been in the band but we couldn't afford to pay him and he lived in Canada since 1978. He'd been in all the other bands we'd had in the years before. He was naturally the next member to put in because a band like ours needs a piano.

H.Etc.: Are you still in the Flesheaters?

BILL: I was in the Flesheaters. Chris D. has a new band and Dave Alvin, John Doe, Don Bonebrake and I aren't in anymore. The new band is OK.

H.Etc.: Did you like doing that band?

BILL: Yeah, it was the most fun I'd had in my whole life! We played four dates in LA and that was it.

H.Etc.: What do you think of Slash Records, you're new label?

BILL: I think they're great. I'm totally involved with them. At the moment, we're negotiating with Capitol Records and Warner Bros. Records for a distribution deal and they'll distribute Slash Records for one or maybe two records. We'll get some money up front, some promotion and they'll buy us some radio stations in the midwest. (laughs) We'll have a whole lot better time with them.

H.Etc.: What about radio play?

BILL: We have top notch radio play in LA. We're getting played on five major FM stations, but we don't have an AM station yet. We've got a brand new crowd. Our old crowd is having trouble getting into the shows in LA. We've sold out every show since November.

H.Etc.: Are you still playing small clubs?

BILL: Yeah, it's what we love to do. Large halls, like the Forum, are easier because you can't see the people. The lights are so bright and you're so scared and petrified that you're blind! Clubs are where it's at. I just love playing drums and I'm glad that I'm doing it for a living.



GEORGE HURLEY, D. BOON AND MIKE WATT

# the Minutemen

by Kyle S.

**min-ute-man** n: a member of a group of armed men pledged to take the field at a minute's notice during and immediately before the American Revolution.

There's this absolutely brilliant band whose songs hover around the one minute mark in duration; some as short as :38, some as long as 1:19. And what they say, even through their instrumentals, in these short spaces is twice as much as most so-called hardcore bands can in an entire album. And, besides, they're fun to listen to and see.

They're the Minutemen from San Pedro and they consist of D. Boon, who looks like the fat kid in the neighborhood who everyone used to pick on, doing guitar and vocals, Mike Watt, who is tall and skinny and looks like a housepainter, on bass and vocals, and George Hurley, who looks like a baseball player, on drums. No shaved heads or mohawks here.

When they formed in Jan. 80, Frank Tonche was drummer. George replaced him six months later. To quote their "P.R. Bullshit" sheet, the group used to play four minute fast songs but due to physical problems (Passing out) they cut their songs down to these more convenient burts, thus giving them their name.

Their music is very energetic, though not the usual head-bangy stuff. Reminiscent of the English post-punk bands such as the early Scars and Gang of Four; however the Minutemen make Gof 4 seem like the Grateful Dead. A strong bass along with the drums usually leads until the scratchy guitar jumps in. The guitar work is great and the music is often very erratic with pauses and changes and has some funk and jazz elements. The lyrics, shouted by Boon or Mike and sometimes both, are political and lack repeated choruses. The songs are more like statements: "The distance between black and white is much further than I would like. Until now I never noticed that fascism has many disguises."

Live, they're even more entertaining. Boon bobs up and down and sways back and forth when he's playing. Mike stands back while playing bass, shaking his knee and stepping up to the mike when he sings/shouts. All three seem to have lots of fun. Showing their sense of humor, they do their versions of Halen's "Ain't Talkin' 'Bout Love" and Creedence's "Fortunate Son". The last time they played at the Mabuhay, they did 22 songs in 23 minutes.

They're one of Black Flag's favorite bands, maintaining a very close relationship. In fact, Greg Ginn produced their first record, a 7", 7 songs entitled "Paranoid Time", released in Dec. 1980. Since then they've had a song, "9:30, May 2", on the Cracks in the Sidewalk EP (Jan. 81) and one called "Clocks" on the Chunks EP (July 81). Then came two more EPs of their own: a 3-song 7" called Joy (Sept. 81) and their most recent, an 18 song 12" 45 called The Punchline (Nov. 81). Five songs from the Punchline appeared on the compilation LP "the Future Looks Bright", released in the summer of 81. Cracks in the Sidewalk and Chunks came out on the New Alliance Records label, which is the Minutemen's own.

So check out the Minutemen. They're armed and dangerous.



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# Motörhead

H.Etc.: This is your first time in America. What do you think of the shows and crowds?  
LEMMY: They've been great so far except a couple where the security has kept them in their seats the whole time. A lot of these shows with Ozzy have been at seated arenas.

H.Etc.: Do you play stand up shows in England mostly?

LEMMY: No, they're mostly seated, but we're so much bigger in England. But here they've been sitting still for us and coming down to the front for Ozzy. And the security is obviously instructed to let them come down for the big bands. In England, we sell out four nights at Hammersmith Odeon and we get em all down in front anyway. We get good crowd reaction here, although I think a lot of em are stunned.

H.Etc.: Have you played everynight on this tour?

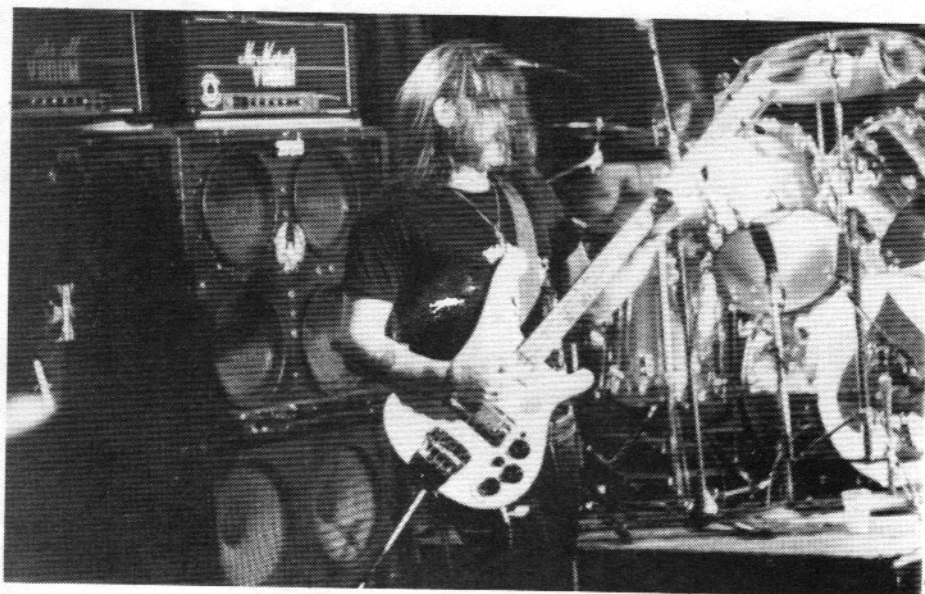
LEMMY: Yeah, most of em. It's better like that because you get into the locomotion of it. On the bus, sleep, get to the gig, possibly to a hotel afterward, back on the bus, and on to the next gig. If you break it up, you get tired.

H.Etc.: Is this (the Old Waldorf) a small club for you to play?

LEMMY: Well, we've played them before, but not for a long time. I didn't remember what to do with the crowd that close, it's been so long. I keep going up front and they keep reaching up and detuning my bass. I don't think they meant to.

H.Etc.: Is that your average stage setup, as far as amps go? (Eddie had six Marshall  $\frac{1}{2}$  stacks and Lemmy had two Marshall Bass stacks. V. loud.)

LEMMY: That's about it, although usually we have more PA, more side fills. This is the PA that Blue Oyster Cult had last night and we hired it for the evening cuz it's bigger than the one they have here.



## LEMMY AND PHILTHY ANIMAL

H.Etc.: You were in Hawkwind for a long time. Was your getting arrested on their US tour a major factor in your getting booted out of that band?

LEMMY: Well, it was the last straw. I guess I was the "bad boy" of the band. I was always the one who shouted out, I wasn't a vegetarian, stuff like that. The arrest pushed it over the edge.

H.Etc.: What kind reaction do American bands get from your crowd when they go to England?

LEMMY: Some go over good and others don't. Van Halen was very if-fy. ZZ Top didn't even fill Hammersmith Odeon. I think they're one of the best bands in the states. I can't get enough of them. But they're not really very well known in Europe and their record company isn't very good at promotion. The Heartbreakers couldn't get a gig in the states ...



and when they went to England, they went over big. Then they fell apart. Heroin did that to them, Johnny Thunders is a mess.

H.Etc.: Did the punk thing help you?

LEMMY: We came up during that time. It certainly didn't hinder us. We played at the same speed as them, the Damned and all them. We got a good cross section crowd. England just seems to really like us. We haven't got put into one category.


H.Etc.: Your bass playing style is pretty unusual...

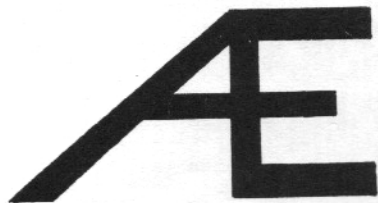
LEMMY: Yeah, it's because I was never a bass player. I played rhythm guitar. I was very mediocre on lead. So I strum my bass. I play guitar chords and open strings droning...



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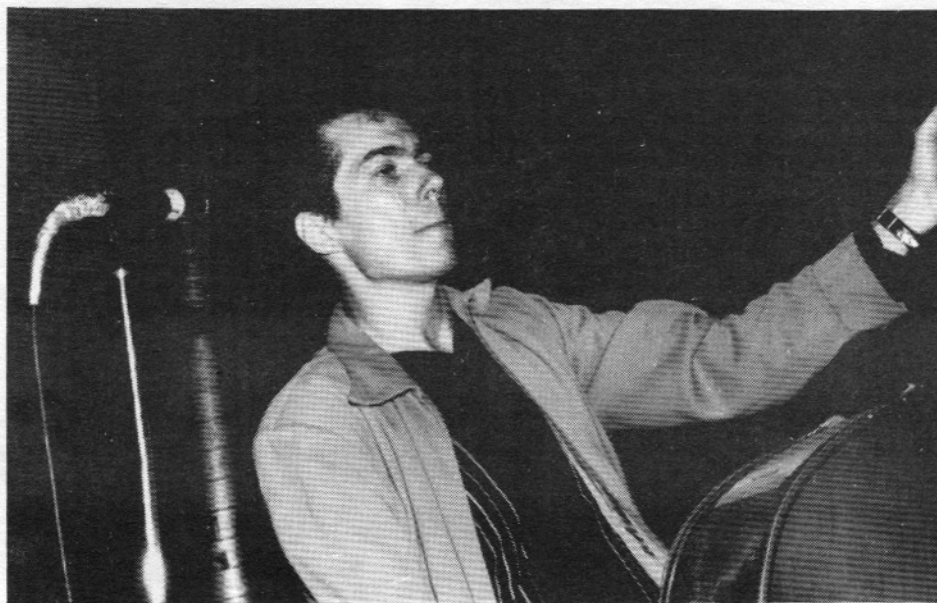
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# SWINGIN' X POSSUMS

H.Etc.: How did you guys get together?

JOHNNY: We got together as a bunch of professional musicians who wanted to have fun and enjoy themselves.

GREG: Really, and make some cash...



JOHNNY LEE MILLAR

H.Etc.: How did you get into this band with these guys who were in No Alternative, John?

JOHN M.: I guess through a mutual friend. Kevin Cruel, he linked me up with these guys and then I got a call from Johnny when he got back from LA. "Hey, you know anyone that plays upright bass?" and I said "Yeah, me." Course, I was lying at the time. I'm still lying.

JOHNNY: This guy should give Campi lessons.

H.Etc.: Speaking of Campi, what's the story with him?

JOHNNY: Well, there's not much to say. I did a few shows with them and I couldn't stand feeling like I had such a lack of talent. It was really difficult being around people that were a lot older and wiser to the scene.

H.Etc.: As the Swinging Possums, you're obviously playing rockabilly, but what style are you shooting for? Are you aiming more for the rock or the country?

JOHN M.: A perfect combination of both— the billy...

JOHNNY: What we're playing I consider urban hillbilly music.

H.Etc.: What do you think of the fifties rockabilly as compared to what's going on today?

JOHNNY: What impressed me about the fifties was the unity, everybody did each other's songs and played in each other's bands. There was a real togetherness. The music was raw and outrageous for the times. I mean, today punk has become such an accepted thing it's really hard to be a rebel.

H.Etc.: Do you think that rockabilly was the punk rock of the fifties?

JOHNNY: It took twice the nerve to be that outrageous in the fifties. Now it's no big deal to dye your hair. There were guys in the fifties who dyed their hair bright red...

GREG: Like Jerry Lee Lewis. You should see some pictures of him with that big hunk of hair flopping from side to side, it was unreal. It looked like one of the B-Team.

JOHNNY: They had such a decadent attitude.

H.Etc.: No Alternative used to be a punk band, pretty much. How was it that you and Greg ended up getting into this rockabilly thing?

JOHNNY: Well, you know, I got into punk and I thought it was real cool, and I was saying the right things but I was being really hypocritical, and so was Greg. We were singing songs about values that we had no notion of. It's hard to scream "Oh, I'm really poor and don't have any money!" when you're living at your mom's and eating steak dinners. I felt I was really cheating people by doing that.

H.Etc.: Who are you trying to appeal to, any particular crowd, or just everyone in general?

GREG: We're not trying to appeal to anyone in particular.

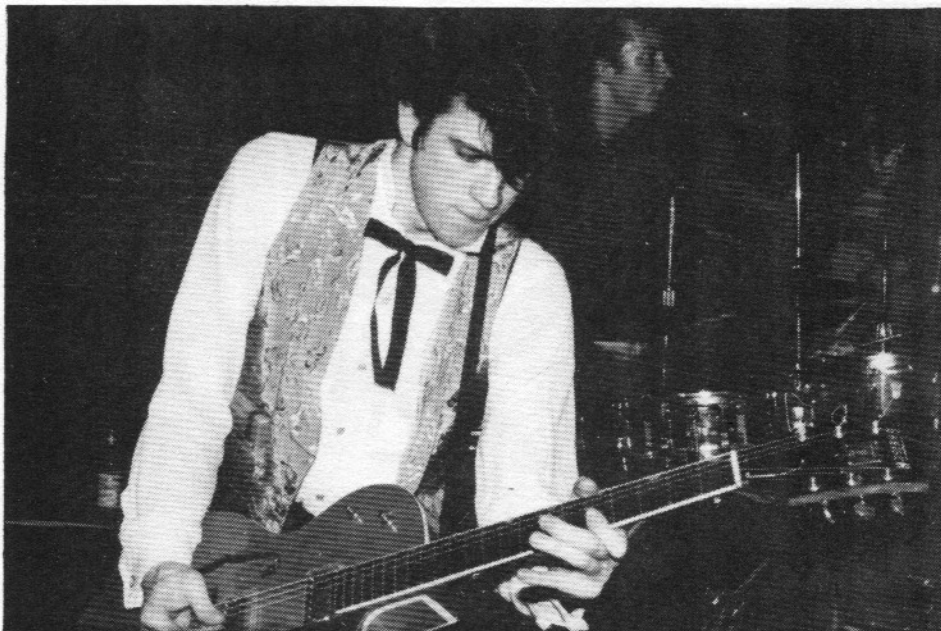
JOHN M.: That's what's so funny; where ever this band has played, it doesn't matter who you play for, you get a response. For the most part it's been positive. It's great.

H.Etc.: Are you trying to appeal to the HBs?

JOHN M.: The H who's???!!!

JOHN SILVER (Silverstone drummer): What the hell is this guy talking about, John?!

GREG: Yeah, a lot of my friends are skinheads and they really like it.



JOHNNY PATTERSON

H.Etc.: What are your influences?

GREG: Our influences seem to be everything we've ever heard in our entire lives and that's all there is to it. I mean, I throw that into my playing and Johnny throws it into his playing and John throws it into his and....

EVERYONE: Johnny throws it into his playing and Greg throws it into his playing and John throws it into his playing and (Repeat for several minutes)

GREG: We write songs about drugs and death and destruction, our favorite things in life.

H.Etc.: Do you get any local radio response?

JOHNNY: They hang onto the No Alternative myth.

JOHN M.: Yeah, they just won't let that die.

GREG: They still play those horrible songs on the radio all the time.

JOHN M.: I guess the problem is the Possums don't really have any product out yet.

GREG: People have to grow with the band; it's a chance you take. As No Alternative, the fans we thought would support us didn't and we had to do something different. It's really kind of lame that people are that way.

JOHNNY: We changed and then they came out, but it's too late.

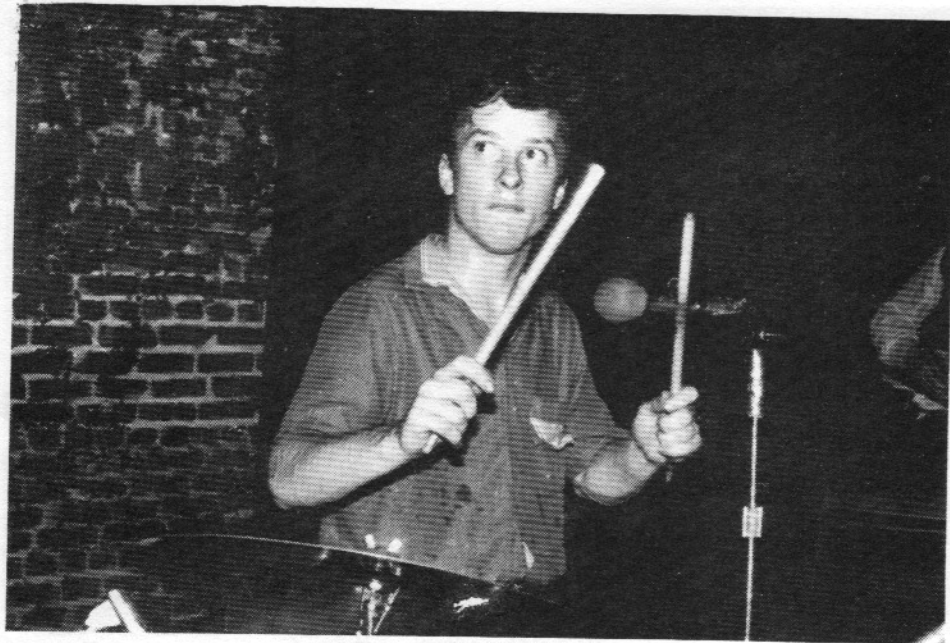
GREG: No, I mean if they wanted to hear No Alternative, well, they should have supported us. If people think "We can always see No Alternative next weekend instead of tonight" well, then that's their tough luck. We are gone and they will never see us again.

JOHNNY: Basically, it's really important for people to remember No Alternative fondly but don't bring it up when the Swinging Possums are playing cuz we're new and fresh and we have different ideas. It's not that we haven't learned anything from the past but we want to change with the times.

H.Etc.: How do you compare yourself to Silverstone, the other big SF rockabilly band?



JOHNNY: Well, I think we're doing two different things and we don't compare ourselves to them and they don't to us.  
 JOHN M.: You have to hear the difference, there is a difference.  
 JOHNNY: We don't want to slag them because they're our friends.  
 JOHN M.: I love them, some of my best friends are Silvertones...  
 H.Etc.: How does the SF rockabilly scene compare with that in LA or NY?  
 JOHNNY: San Francisco is an armpit compared to LA.  
 JOHN M.: It hasn't really happened yet.  
 JOHNNY: SF is going through punk again, whereas in LA the rockabilly crowds are incredible. Fourteen year old kids with quiffs and fake IDs. One thing I will say about LA kids is that they really know how to dance.  
 H.Etc.: You're in another band, aren't you, John? What do you play?  
 JOHN M.: Yeah, it's country and western and rockabilly. It's a bar band up north. We've played the same bar for years. They keep coming back for more. They're gluttons for punishment, I guess. (laughs)



GREG LANGSTON

H.Etc.: Do you think that you're lyrically limited by rockabilly? All the other bands I see just sing about going down to the hop in their short(car) and other shit like that.  
 JOHNNY: With any kind of imagination you can sing about anything. I mean, you can go from eyebrows to shirtbuttons. (huh?) In the fifties life was very happy, there weren't so many major political issues. All you had to sing about was not being able to screw your Girlfriend in the backseat of a car because the cops would come. Personal politics. Unfortunately a lot of bands try to cop that concept.  
 H.Etc.: It doesn't apply now?  
 JOHNNY: No, alot of people think it does but it shouldn't. Damn, you could do a rockabilly song about unemployment just as well as you could do one about your 49 Merc.  
 JOHN M.: It doesn't matter, you can sing about whatever you want in whatever style.  
 H.Etc.: What are your future plans?  
 JOHNNY: Well, to record an album, provided the previous tapes haven't been flooded away.  
 GREG: Yeah, we're thinking of recording an album but we need some financial backing. Right now we're a band that is stricken with very little money and we're trying to do the best we can.  
 JOHNNY: We have a video, it's being shown in 55 states across the world...  
 H.Etc.: Do you guys have any other hobbies or interests or jobs?  
 JOHN M.: I'm independently wealthy. I collect guitars.  
 JOHNNY: Alright I'll admit it. I have a train set. Go easy on me, it's only a small one.  
 H.Etc.: What about Greg?  
 JOHNNY: He collects women. Greg's a real ladies man. He is more charismatic than Frank Sinatra, god damn it!

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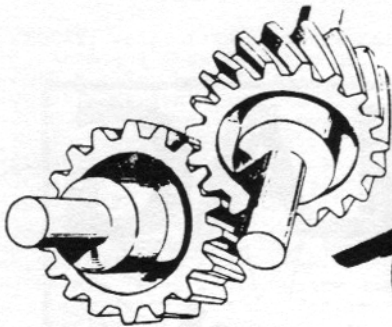
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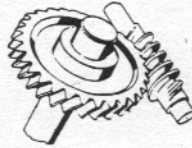


# the gears

SPIKE: Who are we?  
GEARS: We're the Gears! Hello, hello, helloooooo!  
H.Etc.: What's the basic idea behind the Gears?  
SPIKE: Girls.  
DAVE: Fun.  
REDZ: Dope.  
DAVE: Rocknroll music, as in Chuck Berry, and dope. Burgers, beers, burritos and breads.  
AXXEL: Teenage sex.  
REDZ: And we like to watch football games.  
KATE: YEAH. They watch football and play cards.  
H.Etc.: You formed a band to do that?  
AXXEL: Yep. (laughs)  
SPIKE: Our basic needs are burgers, beer, burritos and breads. The four B's.  
H.Etc.: How would you describe your music?  
AXXEL: Punky surfabilly.  
DAVE: With jazz overtones.  
REDZ: And country and western undertones.  
DAVE: We're a new wave pop punk surf...  
SPIKE: Punk metal heavy surf jazz pop band.  
H.Etc.: And art...  
AXXEL: The most important part of the music, the art.  
DAVE: Real intellectual type stuff. Our crowd goes from age 3 to 63.  
H.Etc.: Who generally goes to see you play?  
AXXEL: In Palo Alto, nobody. In LA, we got kind of a beach following.  
H.Etc.: You're all from LA?  
AXXEL: Not originally, but we've all been here for a while.  
DAVE: I'm the only one born in LA. What is it? Bumfuck, Mich.; Podunk, Wash. & Tampax, Flor.  
H.Etc.: Does being in LA influence your music?  
SPIKE: Yeah, LA trash music especially.  
AXXEL: Most of our songs are about bands or people in LA. Like Elks Lodge Blues is about a big riot we had down there, where the police tried to wipe out the movement. It didn't work. Trudie is about one of the original punk queens down there.  
DAVE: She started to go around with this faggot drummer from the Screemers.  
H.Etc.: Speaking of Elks Lodge, were you there?  
AXXEL: Yeah, all of us.  
REDZ: Spike got in a wreck on his cycle the same night.  
DAVE: Escaped the cops and got run over by a Korean... (Laughter)  
SPIKE: I can't even remember what happened. I've got amnesia...  
H.Etc.: OK, what are some of your musical influences?  
GEARS: Buddy Holly, Gene Vincent, Ramones (esp. DeeDee), X, Black Flag, the Plugz, the Go-Go's...  
AXXEL: Especially Jane!  
REDZ: We're the official Jane Drano mongers.  
AXXEL: All of us want to marry her.  
REDZ: At the same time...  
DAVE: Same honeymoon... Same bed, har har har!!!!  
H.Etc.: How long have you been playing together?  
AXXEL: This lineup, about a year.  
REDZ: Axxel and Dave have been in about two years.  
DAVE: And we're getting off in a while on good behavior, too.  
H.Etc.: Who were the other members?  
DAVE: Oh, this guy Ruben who ain't worth a fuck, and this guy Dave...  
REDZ: Who went up north and became a Lumberjack.  
AXXEL: And this Philipino guy.  
REDZ: Me and Spike, we sorta rounded out the band. Best front line in LA. One of the best.  
H.Etc.: Who is the best?  
GEARS: The Go-Go's!!!!  
H.Etc.: How long had you been playing before your first show?



DAVE: Two or three months.  
 AXXEL: It was at Rock Corporation.  
 DAVE: With Fear and the Simpletones. There was about ten people there.  
 AXXEL: That was summer of 78.  
 H.Etc.: What did you do before the Gears?  
 SPIKE: I was in the Controllers.  
 H.Etc.: What happened to them?  
 SPIKE: (shrugs) They dried up and blew away.  
 H.Etc.: Tell about the album.  
 AXXEL: It took one day to record it.  
 REDZ: We did 15 songs in 12 hours.  
 DAVE: But it took a month to mix.  
 AXXEL: The guys who engineered it, Noah Shark and Max, are real experimentalists. We got to do it through their grace, really. They gave us a really great deal. They were so into it they held onto it for a month doing weird stuff.  
 H.Etc.: What about your producer, Gary Hirstius?  
 REDZ: Him?!? He's a creep! (laughs)  
 AXXEL: He did sound for Cal Jam 2, then went and did sound for the Masque. He's got a lot going for him. He does sound for us, X, the Plugz...  
 (Young Marble Giants start playing at this point...)  
 DAVE: What kinda fuckin shit is that?!?!? I don't like art rock! It sucks! It doesn't have any rhythm, you can't dance to it.... It's like comparing Bud to Koolade!  
 AXXEL: You got any dirt questions in there?  
 H.Etc.: Politics!!! Are you gonna vote for Reagan?



BRIAN REDZ, DAVE DRIVE, AXXEL G. REESE AND KID SPIKE  
 PHOTO BY MARTY DON

GEARS: NOOOOOO!!!!  
 DAVE: We're gonna vote to have him shot.  
 AXXEL: What it comes down to, you're not voting for a president, you're voting to have a war or not to have a war. But war is healthy for the American Economy...  
 SPIKE: Especially if you're in the 25 to 75 bracket.  
 DAVE: Become a mercenary.  
 REDZ: Sonny Barger for president!  
 AXXEL: No, we're not political at all, except if it's in our own backyard, like the Elks Lodge. Rockin' At Ground Zero, it's about a bomb, but it's like dancin to the very end. Politics, like the election, we're not gonna vote, cuz it's not gonna affect us anyway. Unless it ruins the country. Then everyone's gonna get it anyway. We just aren't into the political aspect of it, cuz we're into the...  
 DAVE: Musical aspect of it.  
 AXXEL: We're real jerk offs sometimes, we don't take anything seriously.  
 SPIKE: We're irresponsible.  
 REDZ: No motivation...  
 H.Etc.: Is Stuck Inside A Teenage Brain your version of My Generation?  
 AXXEL: this crowd is a good example of what that song was written for. Spike wrote it and I guess what he had in mind was we were playing a lot, and some of the older people



were just sitting around and we're up there cuttin up, being terrorists and stuff.  
We're like little kids, we get into bottle cap fights and trouble for this, trouble for that. We don't know how to behave.

SPIKE: We're brats!

AXXEL: We like it that way. You start behaving and gettin serious about all that stuff...

SPIKE: You turn into an old fogey!

DAVE: It's like watching cartoons every Saturday for the rest of your life.

H.Etc.: Leave It To Beaver reruns...

REDZ: Get Smart!

H.Etc.: They took Get Smart off up here recently...

REDZ: Really? They couldn't do that in LA, it'd be dangerous.

(Then Dave starts to talk about a party that DOA and the Units played at)

DAVE: They never coulda done that in LA, the cops woulda pulled the plug like that.(snaps)

AXXEL: The police are afraid of people, kind of...

DAVE: You can't play rocknroll... You mention it in Glendale, no way. You need a permit to play amplified music in LA.

HECTOR: They won't allow public gatherings of more than 100 people.

KATE: My party passed and four bands played.

DAVE: You're not in the interview!

H.Etc.: What are some of your future plans?

DAVE: To write new music.

REDZ: To make another album, go to New York and get married. That's the biggest.

H.Etc.: To Jane?

REDZ: YEP!!!

AXXEL: We wanted to come up here real bad. So now we're here and we're going to the next step.

H.Etc.: Are you going back to LA first?

AXXEL: Oh, we're going back to play with the Slits.

DAVE: Boy are we!

REDZ: We're going to try to play with them as much as possible!

H.Etc.: When do you think you'll have another record out?

AXXEL: Soon. But our album is bad in a way because we haven't advertised it at all. There was one ad in LA Weekly. Other than that, it's been nothing but word of mouth.

H.Etc.: What about distribution?

AXXEL: JEM distributes it.

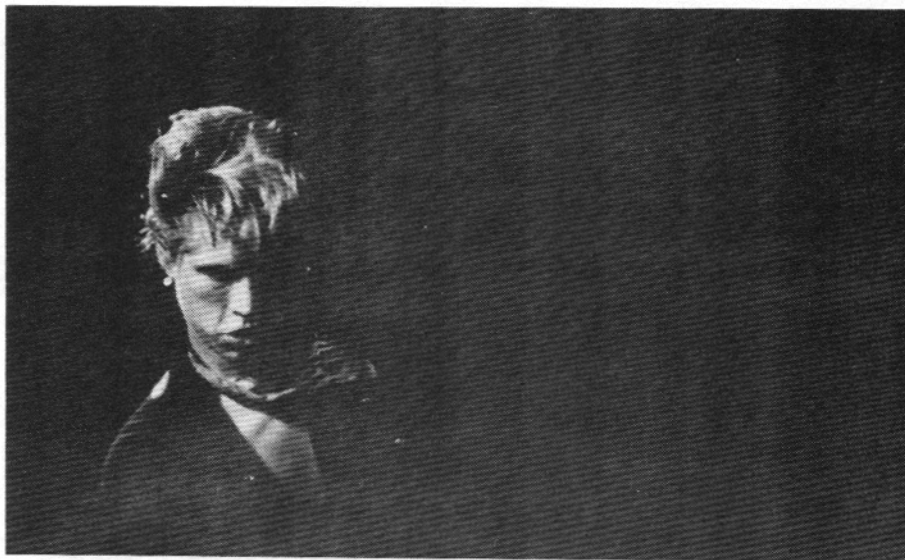
H.Etc.: How much of the US have you toured?

AXXEL: We've done northern and southern California and Arizona.



AXXEL

photo by MARTY LYON



KID SPIKE

Photo by MARTY LYON

REDZ: Arizona was great. Hotter than fuck, though.

AXXEL: Any band that wants to go, Tumbleweeds is the name of the club in Tucson. In Phoenix, we played four sets and....

SPIKE: It was a lot like Palo Alto. People sitting down.

DAVE: Berkeleysucks, too. They're all tripped out. Too much acid.

H.Etc.: What happened at that show at Berkeley Square? Weren't Eddie And The Subtitles...

AXXEL: Yeah, but he didn't show up.

SPIKE: You son of a bitch, Eddie!

DAVE: You irresponsible son of a bitch, Eddie! Like your record says, FUCK YOU, EDDIE!

AXXEL: The Weirdos, Geza X and the Mommy-men and Eddie, they were all supposed to play that gig at one time or another. And they all cancelled out. But we stuck it out...

H.Etc.: How does the press treat you guys?

AXXEL: They don't! Until we had that record, we hadn't had one bit of publicity. Flipside and Slash had a little, but Slash, everytime they did, they'd put "rocknroll" in italic after our name, like that was bad. Till we had this record, they wouldn't even write bad things about us. We're not booked with the right bands. This is art.

H.Etc.: What bands do you usually play with?

AXXEL: Well, more hardcore ones...

GEARS: Fear, X, the Plugz, Weirdos, Black Flag, Mentors, Adolescents...

SPIKE: The Mentors, they were supposed to be up here, weren't they?

REDZ: Boy are they wild.

AXXEL: They make Fear look like Romper Room. They're real nasty. Fear plays better, though.

DAVE: They do songs like Secretary Hump, Let Me Fuck Your Bottom...

AXXEL: Corn Huskers...

SPIKE: Going Through The Purse...

DAVE: Sounds like Freddy Blassy singing lead vocals.

AXXEL: They wear black hoods when they play.

DAVE: They're pretty wild. It's like Captain Beefhart meets the Ramones meets the Fugs.

That's who the Fugs usta be like, Exactly like the Mentors!

AXXEL: The ALLEYCATS are great, too! That's one band we always forget about.

DAVE: They're the hardest working band in the US.

REDZ: Dianne's a real good bass player, too.

DAVE: Boy is she! Especially from behind! Sorry Dianne!

REDZ: The Gears, up close and personal

DAVE: They helped us get our first gig at the Hong Kong.

AXXEL: They had the gig and they called us up and let us play with them. That was before Spike and Redz were in the band.

SPIKE: You did the Hong Kong before the one with the Controllers?

AXXEL: No, your's was the first. They saw us with you and called us up. Our first real gig was at Rock Corporation with the Controllers. Real omen type stuff.

REDZ: OOOOOOEEEEEOOOO... (in a Rod Serling voice) Little did they know, as they were playing, there in the very same club, that destiny was about to take a turn... (laughter)



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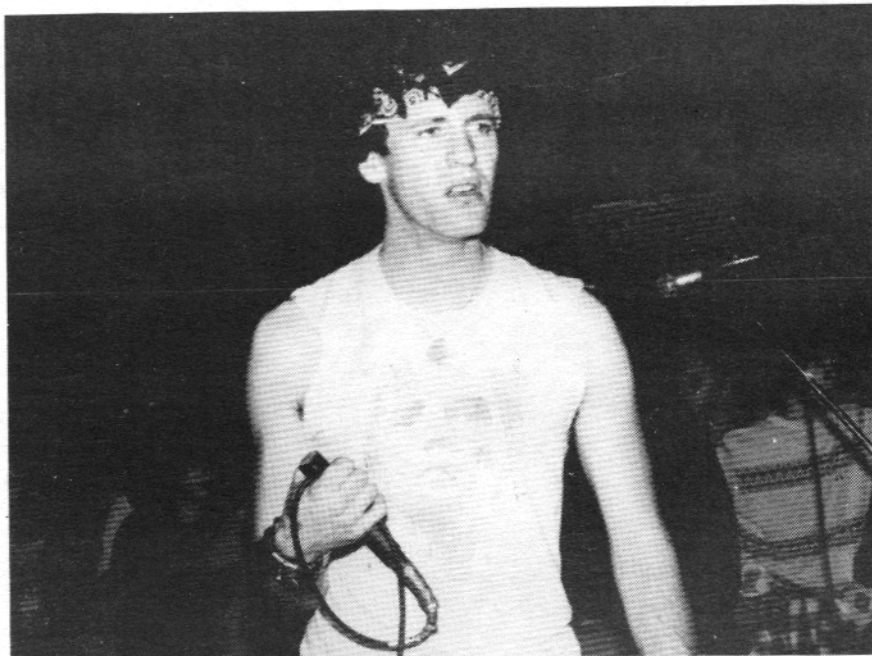


NORTON: Start with some history, where, when, how...

SATS: And WHY. That's a question we've been asking ourselves lately. We've been in San Francisco for about a year and a half. Originally, the Lewd was from the Northwest, the Seattle-Portland area. After the relocation, there was some personel changes. We merged with Olga and her drummer from the band Vs. and kept it as the Lewd.

NORTON: When you first moved here, what was the reaction on the 'scene'?

SATS: When we came down here, hardcore was really passe'. It was new wave, skinny tie, rockabilly. Forget playing on the weekend. That's what we came down in the midst of. It seems like the people who were in the 1978 explosion kind of thing, it seems like they went " Oh, we better commercialize, we better conform, we'll make considerations..." Look at a lot of people I knew in bands I really liked... The Avengers, Negative Trend, and so on. The Dead Kennedys have been the only ones who've been consistant all along.



SATS

NORTON: What do you think of the local hardcore scene now.

SATS: I think it's really healthy. Two of my favorite bands have emerged in the last three months, Code of Honor and the Fuk Ups. I've seen them do some really great stuff...

NORTON: Yeah, those girl singers are pretty interesting...

SATS: Girl singers!?! Oh, them! I've never seen them, I've just seen Bob play. Code of Hon-

or has a good song and a good philosophy.

NORTON: Do you tour much? You were back east recently.

SATS: We go to LA for a date once in a while. We're working on an album down there. As far as touring goes, last summer we went to Seattle, Portland and Canada. This summer we went on a 30 day trip to Texas, Oklahoma, New Orleans... The reaction was phenomenal to a certain degree. Sometimes we'd play and have to win the audience over. Some places we really bombed because it's really alien to them...

NORTON: You don't have any easily available records.

SATS: Exactly. For a band from San Francisco to go out there and play with no major label support is hard. Austin was huge, it's the local college town. Punks, punks, punks! Hundreds of them. There's some good bands there, the Stains, the Dicks, The Big Boys... It's kind of like a family thing there, all the bands are really close.

NORTON: It sounds like the Vancouver scene, everyone's in everyone else's band. Did much of that get down to Seattle?

SATS: Yeah, we got DOA a lot. They're one of my favorite bands.

NORTON: You're working on an LP....

SATS: Yeah, it's on ICI Records. His first venture was the Wasted Youth LP. He's doing a west coast compilation and we're the next album. We're on the Eastern Front live comp, too. Some of the stuff was recorded at Target. We did a video show there about two months ago. But we had to go to LA for a record deal, cuz as far as the local labels go it's spread kind of thin. You have your choice of 415, Subterranean or some independent that came up over night.

NORTON: Speaking of video, that's something you've been working on for a while...

SATS: Yeah, we did that Target session and recorded it over at Subterranean on the 8 track. We've also been doing film with Carl Heinz of Sideshow Productions. He's got three things: Loud And Lewd, which is kind of documentary, the Eastern Front footage, and he interspliced that with Nazi WWII footage, and then he did a song of our's, Go To Hell In Hollywood. Our music is behind Hollywood footage on that, stuff like Sharon Tate, Manson Murders and stuff like that. (laughs)

NORTON: When you played with Fear, someone else sang Hollywood. Who was that?

SATS: Oh, Squirm (who's about 8 or 9). He's a protege of our's. He learned the words to Mobile Home from the record and one night he sang that. Then he came over and rehearsed with us to do Hollywood.

NORTON: What's your song Beyond Moderation about?

SATS: Go for it. " Laugh at me, think I'm a mess/ Cuz everything I do, I do to excess/ Don't be a wimpy powderpuff/ Too much is not enough." The philosophy behind it, if you can get any philosophy out of that noise, is don't follow, use your head and take it to the limit.

NORTON: Do you have any general philosophy?

SATS: We get that question a lot, 'are you political or whatever'. A lot of our stuff deals with morals, like questionong Western Civilization morals. Which I think should be questioned, to a certain degree. Western Civilization is a phenomonon of its own, really.



AGA deVolga



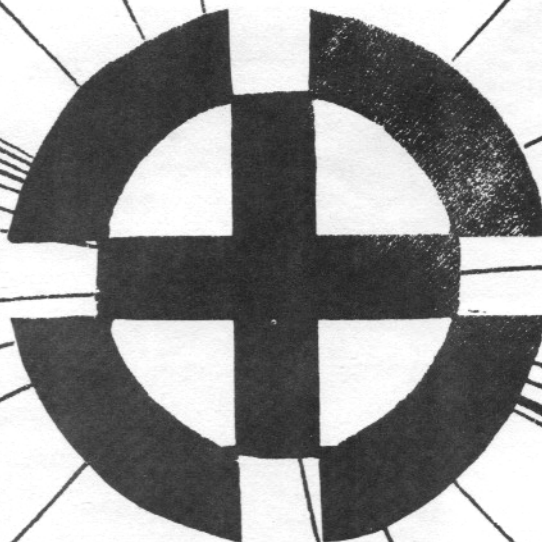
BOB AND CHRIS (FRED MACMURRAY)

And here are some of the lyrics to Suburban Prodigy:  
Mom and dad can't figure me out/ Whatever happened to the little Cub Scout?/ They think  
that I've lost my brains/ They think that I wear too many chains!/ Dad told me he doesn't  
like it a bit/ I told him to go eat shit!/ We got in a fight cuz we disagree/ And now I'm  
charged with assault and battery!

SOCIAL UNREST

MAKING ROOM FOR YOUTH

The future of the world is up to us  
But the older generation will only  
fuck it up



# THE CRAMPS

KID: YEAH...  
LUX: I've always thought that...  
IVY: No lie...  
NORTON: So you're off IRS Records now...  
IVY: Let's not talk about business, let's...  
KID: Talk about ham sandwiches. I like head cheese. My favorite food.  
LUX: I like spaghetti made from a girl named Betty. No from the veins of a bat named Betty.  
NORTON: OK, are you still living in LA?  
LUX: It's hard to tell if you're living in LA.  
NORTON: Why'd you move there from New York anyway?  
KID: Because I already lived there.  
IVY: We knew about him for a long time.  
LUX: He'd come up to us and go "Will you put me on your guest list?" And we'd go "Get out of here, lowly shithead!"  
KID: And I'd go home to California from New York. Next show, I'd go back and get the same treatment from them. Trailways Buses. We'd stop in Effingham, Ill. Effingham was a big stop because there was a big sign... You knew it was a cool town because outside the bus stop there was a big sign that said "Happy Birthday, Grandma Buzzard!" (laughter)  
LUX: You've heard that song (sings) "When the buzzards go back to Effingtown..."  
NORTON: No, I hadn't really. What do you think of playing in the Midwest?  
LUX: Playing is alright everywhere, it's what goes on between playing that bothers us. When we stop at roadside stops in the Midwest, it's terrifying. We get arrested and raped by police officers. We go into truck stops and they make us go back out.  
NORTON: Do you still have that license with the name Vip Vop?



POISON IVY RORSCHACH





KID CONGO POWERS

LUX: How'd you know about that? No, they took it away in Ohio. We went to Ohio and worked in a plant to get the money to buy our equipment, our amps and PA.

IVY: A surfboard factory.

NORTON: In Ohio?!?!?

LUX: That's a joke. It was a circuitboard factory but it came out surfboard factory in an interview once. So it's surfboard from now on.

NORTON: Well, why not. The Trashmen were from Michigan.

LUX: Right. The Midwest is just the place the people from the south went after they couldn't get a job. It's just the suburbs of the south.

NORTON: Do you think you're appreciated?

LUX: First part of the question, no. Second part, yes.

NORTON: Do they understand or appreciate you more in Europe than the US?

KID: They don't understand anything we say but they like us a lot.

LUX: They always ask us how they react to us in America. It's pretty wild when we play there, but it's pretty wild when we play here, too.

KID: The wild part is they're really crazy over there and they don't understand the lyrics. Well, I guess they do, they get the gist of it. They come rushing backstage going "BLUH BLUHBLUH!!!" in your face.

LUX: They can't talk English, but that's how they learn it, from rocknroll records. We had this one friend and all he says is ( Strange foreign accent) "Oh, man, it was so cool,



NICK KNOX

man, everybody was freaking!" They say "Hey Americans, Sock IT To ME!!!"

NORTON: What about the first show with you, Kid, where was that?

KID: That was London.

IVY: Inglenook New Jersey.

LUX: London New Jersey.

KID: My mother liked it.

NORTON: What do you think of Alex Chilton's production of your first LP?

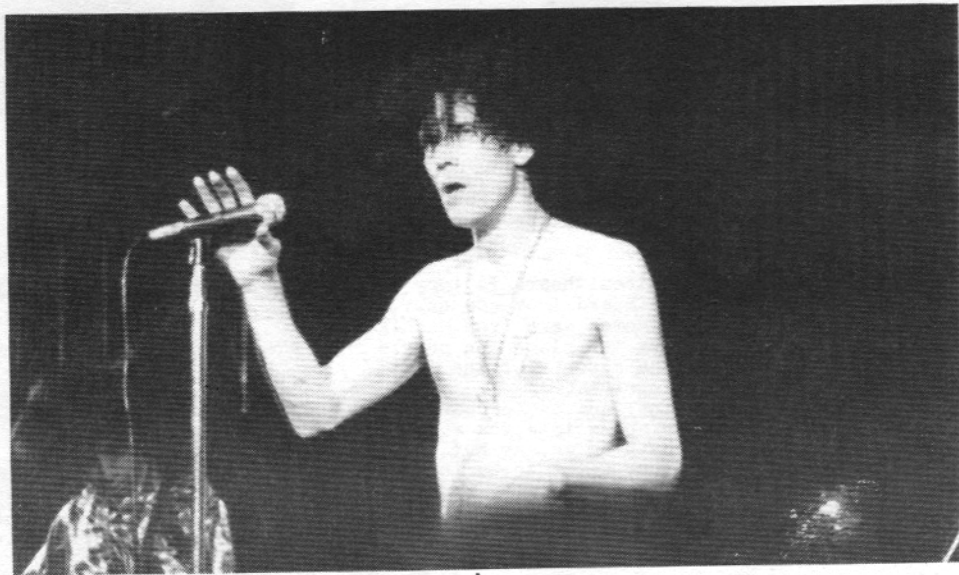
LUX: WHAT production!?! I like our Gravest Hits stuff the best. That's the sound we're interested in. Alex did that. It was half us and half Alex. But Alex taught us what we know about the studio. That was the sound we had in mind. He was just a sympathetic person who helped us get it. Nobody else had any idea what we were about.

NORTON: How is it that you never managed to have a bass?

IVY: We just never managed it.

LUX: We found a million people who wanted to, but...

IVY: There's no necessity for bass.



LUX INTERIOR

LUX: They did rockabilly with no drums until it was almost over with. If it's all rhythm, who cares if you've got bass or not? I could go "bumbum ba bum" in the middle of the songs. (sings) "Just brush your teeth right down the drain, bum ba bum, use Fabbo the foaming toothpaste, bumdeebum." See? We don't need bass. Didn't you ever hear Like A Dribbling (?????) by Race Marbles? At the end of that, he goes, the bass player steps on and smashes his harmonica and he goes "You think that can stop harmonicas? More will come! The whole world will be taken over by harmonicas and there will be no more bass!"

NORTON: How do you pick songs to cover?

IVY: Just whatever we can steal.

LUX: A lot of them are obscure because we're bored... who wants to do Johnny B. Goode over? Or Summertime Blues? These tired old rockstars, when they condescend to come down off their clouds and do an oldie, these are the ones they do...

NORTON: What are your favorite oldies?

LUX: Egad... Louie Louie by the Swamprats. They were from Pittsburgh and were so obscure, they were copying the sonics before anyone knew about the Sonics.

IVY: I like Moondog by the Gamblers and La Da Un Dada (???) by Del Hawkins. They were the same song. The Gamblers were a surf band out in 61 and the B side of their hit Moondog was a song called LSD 25 and they weren't taking acid. They saw an article on it in LIFE.

LUX: I'd be proud to have done a song called LSD 25 in 1961.

KID: My favorite obscure oldie is Candida by Tony Orlando and Dawn.

LUX: Hey if you're gonna show off and get into the heavy stuff...

NORTON: What's your inspirational advice to the world?

KID: Corduroy pants...

LUX: Today will only be yesterday by tomorrow...



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# START!

BY NATALIE

It all began as a "typical story" in Jan. 79. Two characters, Brad Gates and Phil Peters, regularly visited Chimaera Record/Book Store. While checking out the new releases, they engaged in conversation with one of the salesmen, Steve Shaughnessy. They reached the conclusion that they were sick of the music in their lives. It turned out that each had a musical background: Phil and Brad had been playing together for years, Brad on bass and vocals and Phil on guitar and vocals, while Steve had played drums. So they decided to get together to jam, playing covers and improvising for laughs. Soon they were considered a band in some eyes and were invited to play a few parties.

Well, along comes summer and they are now writing songs. They decide to take on a few shows to see how the public at large likes them. Beginning— a KFJC benefit with the Readymades, Pearl Harbor and the Roomates. Now they call themselves the Roomates and do a set of mostly originals mixed with a few covers. The acceptance was enough to move them up to San Francisco for shows at the Fab Mab. This became work after a while, since they were usually on Sundays or Tuesdays, which meant unpredictable crowds and abuse. During this period, they had the guidance of Paul Draper of WiN Records.

Soon, 1980 rolls around and in March, Bart Thurber enters the scene and takes on guitar with Phil. The chemistry must have been right: in April, they won the KFJC Battle of the Bands. This gave them X# of recording hours. Unfortunately, the recording part ended in zero, but the Keystone Palo Alto was intrigued. At this time, the Keystone had begun to book "new wave" bands and needed a good opening act. Since the Roomates had drawn nearly 300 bodies to the Battle of the Bands, they decided to give them a shot. The Roomates got a great deal of exposure opening for the Cramps and Gang of Four.



BRAD GATES



BART THURBER



STEVE SHAUGHNESSY

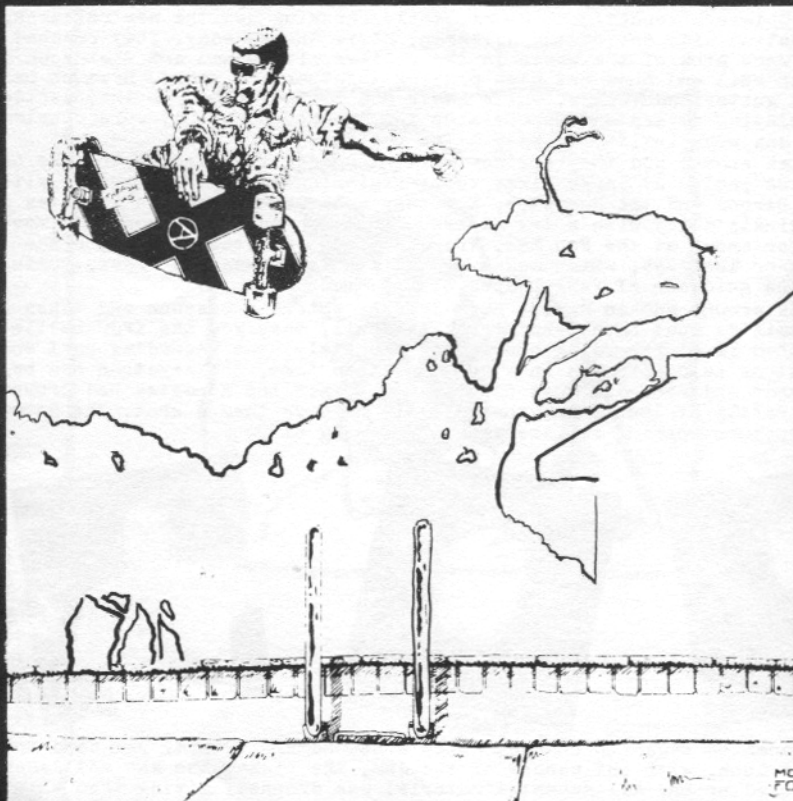
Meanwhile the Roomates began to change. Enter a new name— Start. The band took on a mod name, sound and look, with influences of the Jam, the Kinks, the Who and James Brown. Motown was also picked up on. All Roomates material was dropped, giving them a totally fresh start. Around Nov./Dec. 80, Start cut a single on WiN Records using Paul Draper once again, this time as their producer. Titles were No Direction / Invisible Man, conveying their message of dissatisfaction. The original plan was for the single to come out shortly after it was cut. Instead, Start continued playing gigs at Berkeley Square, the Fab Mab and Rock City. This time, the shows worked to their advantage. Since they'd made a name for themselves, it was possible to choose what night they played.

The show circuit continued up to April 81, holding onto the mod sound and look. Everything would have been perfect if the single had been released during this period. But this was not the case, and in April, Start began to explore the 66-67 era psychedelic music. Right when they were experimenting and revising their sound, the long overdue 45 came out. While the single got good reviews, Start was working on cerebral numbers. Listening to Pink Floyd, the Kinks, Sid Barrett and Rubber Soul era Beatles, Start picked up on the English version of psychedelia. They wanted a sparser, slower sound with more effects. The big problem was writing original material to achieve this sound.

Meanwhile, the single was selling well in San Francisco and Berkeley. Start's shows began to draw more and more people expecting to hear the band in the 45. Instead, they got a broader psyche show, which confused them. Start didn't know what to do, so they continued to play the mod sets. Technically, things went better than usual. The problem was Start was dissatisfied with just pleasing the crowd: Playing became work without reward. Bart was also doubling up, playing in Phil's group, Quiet Room. By August, Start had stopped playing gigs and devoted all their energy to Quiet Room. The decision was that there was only enough energy for one band, Quiet Room.

So ends (continues) the story of the Roomates and Start, leaving them in close association with Quiet Room. As for Start, they're still searching for the right moment...

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## DESCENDENTS Fat EP (NEW ALLIANCE RECORDS)

I'm not sick of it now and I don't think I ever will be. These guys are great live and on record. Amusing in every respect. Not a lame tune on the lot. Direct, funny lyrics dealing with politics, parental units and food. Thank God for the Descendents. Take their advice. "Play this loud enough to blow the shit out of your speakers." HAIL MILO!!!!!!!!!!!!!!

USA HOOSE

## GODHEAD New Lottery (BEMIS BRAIN)

This band is totally subversive because they look so normal. They don't play gnarly hardcore punk rock, but the whole thing is not a sound, it's an attitude, and they definitely have the right attitude. New Lottery is a great song about the draft. I like this.

H. ETC

## PREFIX Underneathica/Ectomorphine (SUBTERRANEAN)

I enjoyed this record. This band has a complete sound even though there are only two of them (They use a rhythm box), something like Wall Of Voodoo without imitating them. Lyrics are sparse and echoing; music is fast and pulsating. TNK. HOLT

## THE MINUTEMEN Joy EP (NEW ALLIANCE RECORDS)

Dis-jointed city (pun?)! The Minutemen sound like Gang of 4 meet Black Flag. They do a good job of cutting down middle class life. They've got a unique sound. I like this band a lot. Let's hear more, soon!

H. ETC

## THE HUGH BEAUMONT EXPERIENCE 4 song EP (CYGNUS)

From Dallas's darker side. (Sorry Jello) And bet most of you are saying "What the hell is in Dallas?" Well, I'm going to inform you that North Texas has a lot more than oilwells! This band has gone through some drastic changes, and while this EP sounds remotely 77, the new stuff is good thrash. Their drummer puts out a classy area mag called Throbbing Cattle. King Vitaman (drummer) & three other fine musicians are the basis of Dallas's scene. Fine songs headlined by Charity and Where'd You Go Sid? A very fine record which could introduce you to the exciting things which are finally coming of age in Texas. The EP is on Cygnus records, but write VVV RECORDS, 3906 Cedar Springs, Dallas Texas 75219 for more info.

D. SMYER

## THE ALLEYCATS Too Much Junk/Night Along The Boulevard (TIME COAST)

TMJ is toned down a bit from its original release on the Yes LA comp, but it's still a triffic song. NATB is another good one that is a standout live. Good production, good playing, good songs, all that jazz.

H. ETC

## SOCIETY DOG 4 Song EP (SUBTERRANEAN)

Too bad this didn't come out a long time ago. All four songs are real good, especially How Could I Feel It (good chorus). The other three songs are faster. A good hardcore band.

H. ETC

## ANGRY SAMOANS Queer Pills ep (HOMOPHOBIC)

I know this is supposed to be a joke band and all that, but I don't think the joke is too funny here. They are simply trying too hard. They Saved Hitler's Cock indeed. Haha?

H. ETC

## THE DICKS Hate The Police/Lifetime Problems/All Night Fever (RADICAL)

From out of Texas, the Dicks have good source for the subjects for their songs. I tend to believe them when they say they hate the cops. That song contains one of the best lines I've heard about that subject: "If you can't find justice, it'll find you..." Recommended.

NORTON MCB0645

## GERMS Forming/Live Germs (WHAT? Records)

I play it to death. Fun ending- Darby quits singing. Other side (creative title) features classic Darby babble. Buy it and your life will have meaning again...

USA BRICK

## SUBVERTS Independent Study EP (CLANDESTINE)

The band and music on this record from Chicago are good, but the singer's voice totally annoys me. The songs are good, too. With a different singer, I would like them a lot more.

H. ETC

## SALVATION ARMY Mind Gardens/Happen Happened (NEW ALLIANCE RECORDS)

A really good record. It kind of reminds me of some Rik L Rik stuff. I has a definite psychelia feel to it. Both songs are well written and played. They sing about Doris Day...

H. ETC

## BLACK FLAG Louie Louie/Damaged 1 (POSHBOY)

Louie isn't as good here as it is live, but how could it be? You don't get them dragging people out of the crowd and making them play on this record. That's what makes it so good live. Damaged 1 has long been one of BF's more experimental numbers and it comes across real well here. Great lyrics.

NORTON

## WILMA Alexander Haig/Fast Fascist/Pornography Lies (SUBTERRANEAN)

Sorry, no, not this time. I just can't stand this record.

H. ETC



I don't think this is as good as the last single, but it is good. They have a remarkable ability to be annoying at times, and Sex Bomb does that the best. Brainwash is a hilarious song (?????), starting and stopping away. But they say the name of this mag in it over and over and over and over and over and over and over and over and over and over and H. ETC?

ALTERED IMAGES DeadPop Stars/Sentimental (ERIC)  
Kinda young, kinda wow, Altered Images. Kinda trendy, kinda now, Altered Images. Brand  
new group, don't know if they're here to stay, and they call them Altered Images. I like  
Dead Pop Stars but beyond that, forget it (to coin a phrase). USA LOT

The version of La Bamba here is slightly different than on the first LP; it has a longer, more classic intro. It'll always be a great song. Achin is pretty damn good, too. Charlie's drumming is as good as ever (LOUD!!!) and Tito's guitar is as inventive as ever.

TAV PALCO'S PANTHER BURNS Train Kept A Rolling/Red Headed Woman (ROUGH TRADE)  
TF'sPBs display their brand of fopa/slopa/dropa/rockabilly to its best here. Both are recorded live, but Train has a much better sound quality than the first time it was heard on vinyl by them. You can actually understand the lyrics! Good record. H. ETC

BLACK FLAG Six Pack/I've Heard It Before/American Waste (SST)  
Just fine, thank you. Of course it's damn good! Great intro on 6 Pack, it's one of the  
best songs they do. Dez sings. Get it!  
H.ETC 11

Simply, NCM are the best local band that can be heard live or on vinyl. This excellent single contains two Buzzcocks style rockers-Ultimate Orgasm and Twist The Blade. The band's bassist, Neil Caldwell, runs VVV Records and is a super guy. NCM's new single should be out soon. This band, to quote a friend, "is so great it's scary!" Send \$2.50 to VVV and find out for yourself why NCM should fill out the bill for bands like the Buzzcocks.

DEAD KENNEDYS Nazi Punks Fuck Off/Moral Majority (SUBTERRANEAN)  
Both of these songs are blindingly fast, with Biafra spitting out the words as fast as he can. It has a really raw sound to it. I think it was just recorded live (in the studio) which accounts for that. Both deliver a good message. H. ETC



LOS OLVIDADOS, THE LEADING PUNK ROCK BAND FROM SAN JOSE HAVE BEEN PLAYING TOGETHER FOR ABOUT A YEAR AND A HALF NOW. THEY HAVE GONE THROUGH SEVERAL MEMBER CHANGES. ORIGINALLY THEY BEGAN WITH MOFO (NOW A POPULAR WRITER FOR THRASHER MAG.) AS LEAD SINGER AND CHRIS MOGERIN ON DRUMS. THEIR NEW LINEUP CONSISTS OF MIKE VOSS (EX RHYTHM GUITARIST) ON VOCALS, MIKE FOX ON GUITAR, RAY ON BASS AND MATT EHRIDGE ON DRUMS. THEY PLAY '77ish PUNK ROCK WITH AN AVENGERS INFLUENCE. THIS BAND DESERVES TO REPLACE CRUCIFIX ON A GREAT MANY BILLS!!

- Vanessa FlamebRAIN



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MINOR THREAT EP (DISCHORD)

It's too bad these guys broke up because they were one of the best. The EP is real raw and high energy. All songs are top notch with Screaming At A Wall and I Don't Want To Hear It being the best of the lot. If you can find it, buy it. (The new ep is good too)

B. FAULOUT

THE JARS Time of the Assassins/Jar Wars (Universal)

This is better than their first vinyl effort and is a good, catchy pop sort of tune. Good keyboards. Jar wars is a good instrumental.

H. ETC

1/2 JAPANESE Spy/I Know How It Feels....Bad/My Knowledge Was Wrong (ARMAGEDDON)

"Noise outfit from DC" Noise with random intersperses of instrument performance via drums, guitar, scratchy horn. Real catchy. Can't find a word to describe the lyrics- but I like them. Great garage production. I think Spy is a waste of time. BLAH. IKHIF...B is my favorite. MKWW is good too. Real short.

USA TRUCK

MEANTIME She's So Wild/Two For One/Sex Fit (INBETWEEN)

FUCKIN AAAY!!! TERRIBLE! These guys wish they were the Knack so bad it's ridiculous! Ugh, the mere thought of this record turns my stomach. Jeez, gimme a break, eh?

NORTON

TOXIC REASONS Ghost Town/Killer/Noise Boys (RISKY RECORDS)

TR is probably Ohio's best punk band and this single is a good one. Ghost Town is a bit long, but it's broken up by real slow and real fast parts so it doesn't get a chance to get boring. Killer has a great riff and words. See this band next time. H. ETC

RED BRIGADE 4 song EP

Due out in May. A brand new area hardcore band which is influenced by the likes of Cockney Rejects and Bad Brains (what else could you ask for?). This impressive trio consists of Johnny Chaos on bass and vocals, Marty Hill on guitar and Danny on drums. Their EP is being planned and will be home produced. Songs such as Riot-Riot and The Right To Die might be included. Watch for this effort shortly, and I hope more bands such as this grace our humble scene.

D. SUYERS

SHATTERED FAITH I Love America/Reagan Country (POSHBOY)

Fuck, I love this record, OK? I mean, fuck, sounds fuckin like what you might fuckin get if you fuckin mated fuckin TSOL and fuckin Agent Orange. I don't know what it is exactly, but I fuckin love this fuckin record. Fuckin buy it, what the fuck... USA fuckin HOUSE

ORTHO-TONICS Doo-Doo Cars/Woman Fish (ARTIFACTS)

Useless Art-For-Art's-Sake garbage. Too dumb to even talk about, much less listen to.

SOCIAL DISTORTION 1945/Under My Thumb/Playpen (13TH FLOOR)

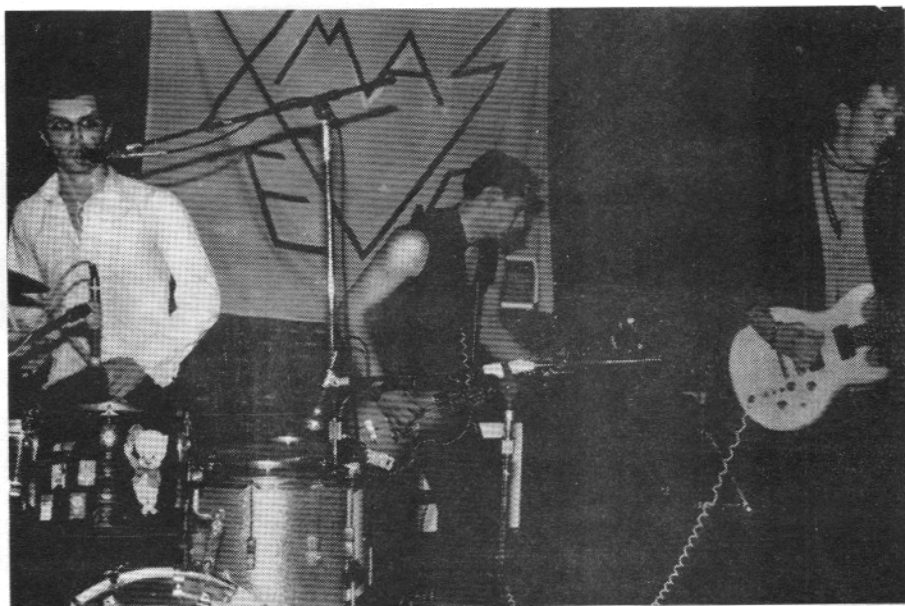
H. ETC

Great single from this So. Cal. valley band. These versions are much better than others released before (ROTR vol2/Poshboy). 1945 is extended to add sirens and a drum intro. Playpen is slower and denser. All the vocals are whiny but add to the total appeal; i.e. this is not a bad part of the record. Under My Thumb is a real cool version of an old boring song. (But the Alleycats still do it better.)

BUY FAULOUT



DIZOXEN



XMAS EVE - MORE ON THIS BAND LATER

MODERN WARFARE Nothing's Left For Me/No Passion/Suburban Death Row (BEMISBRAIN)

Better than their first record. A bit less pop, a bit more punk. Good songs and good lyrics—futility of life type. It's interesting to hear what sure sounds like a sax in the middle of a fairly hardcore record. H. ETC.

STAINS MDC Born To Die/John Wayne Was A Nazi (RADICAL)

Another one from Texas. Born To Die is the better of the two; both are good, however. The lyrics are very inspiring. The Stains from Texas (Now the Stains MDC) have a good 1977 sound as opposed to the Stains from East LA, who have a much more heavy metal sound. H. ETC

CRASS Big A Little A/Nagasaki Nightmare (CRASS)

BALA—this gets a four \* rating by me, OK? An anthem to mindless conformists. Steve Ignorant is as urgent as ever. Great from start to finish. Other side is very Nagasaki-ish. Not as strong as the BALA side. It's ok. Sounds like the Crass. USA BUILDING

THE INSULTS Zombie Lover/Population Zero////Stiff Love/Tax War/I'm Just A Doper (RIC-MAR and SICK SOUND RECORDS)

These are two old and primitive p.rock records. From the days when it was just developing, these are kind of funny to listen to. Real obnoxious. I don't know, make up your own mind, listen to em yerself, ya want me to think for ya, huh?!?! H. ETC

SLIVERS Restraint For Style EP (NEW ALLIANCE RECORDS)

Kind of hard to get a handle on. They remind me of modern day beatnik music for some reason. It's really simple music. I like it but I can't figure out why... NOELTON

THE HATES 4 song EP (FACELESS)

The Hates have been around since 79. They play an original style of garage punk which isn't really garage punk (???). It is aggressive, fast and danceable, but nothing like LA or DC. It lacks a great vocalist (sorry christian, but you do play a great guitar!). The Hates are a trio and this is their third EP, which matches the two previous efforts lick for lick. The only difference is a cover of Dean Martin's Houston. By the way, the Hates hail from Houston. They are the forerunners of the Texas underground, so they deserve a listen. If you like them, check out the Stains from Austin. D. SMYKES

STEFAN WEISSER Poextensions (SUBTERRANEAN)

This record sounds like background music from a horror film. Side A sounds like wind and then louder wind. On Side B, it sounds as if the creature has arrived trying desperately to communicate, but with no luck. Not a record that I recommend you run out and buy even if Weissner has included six sheets of what he calls "text collage". TINK. HOCT

# MORE LPs AND EPs

## SACCHARINE TRUST Pagan Icons (SST)

Now that you've read the record label you'll think "Ah ha, more Black Flag..." Not so. ST are more from the Minutemen school of thought— short, fast, minimal, etc... There is, however, something different about this disc and it's hard to figure out. I think it is more or less no-wave inspired dance music minus the synthesizers. The short songs, that is there is a long one called A Human Certainty which is an exercise in neo Roky Erikson Psychedelia. It's more of that stream-of-consciousness about the human psyche...uh...or something like that. All I know is, it's too long. The disc is good and fans of the Minutemen will drool.

B. FALLOUT

## "CRACKS IN THE SIDEWALK" Compilation (NEW ALLIANCE RECORDS)

NAR's first record, originally released in early 81 and recently re-released. It contains six songs: The Minutemen doing "9:30 May 2", a great song with a good message; Black Flag doing "Clocked In", a song for those of you who hate work; Saccharine Trust doing "Hearts And Barbarians", an uptempo # with great vocals, bass lines, drumming and guitars; Kindled Imagination kind of herky-jerkily make their way through "Cowboys and Indian Scene" (a strange one at best); Artless Entanglements stir up a mixture of tapes, instruments and shouts to make "How's the Blood Taste pt.2"; Finally Sharp Corners does a kind of beatnik jazz # called "Me Too". A worthwhile record.

H. ETC

## PANTHER BURNS Behind The Magnolia Curtain (ROUGH TRADE)

The Panther Burns are a strange band. They know about 90 oldies that they do "Interpretations" of. They've only written about three songs of their own. But they are probably the best rockabilly type band around. Tav Falco, the singer/guitarist, looks like one of Sparks, and he has one of the most unique voices in music. One of the high points of the record for me is that it isn't perfect, musically; you can hear mistakes sometimes. Listen to any old rockabilly record: they were all a little sloppy. This record is just great, go out and buy it!

NORTON

## THE MINUTEMEN The Punchline (SST)

An 18 song record. Prose put to funk, jazz and god knows what else. Quick songs. What else did you expect from the Minutemen? Hey, great cover! Search, Straitjacket and Gravity are my picks I be liking the lyrics, mon... These guys are refreshingly unique.

## BAD BRAINS Tape (ROIR)

This is some of the hottest hardcore p. rock I've heard in a long time. These guys totally smoke. And the best part is they are black and usta be in a jazz fusion band. And to make for variety, they also do some real good reggae. I don't like that form of music too much, but this is good. H.R.'s voice is great. These guys play so good it's hard to believe they could pull it off live, but they do. Explosive is the best word I can come up with.

USA MOPED

H. ETC

## THE FLESHEATERS A Minute To Pray A Second To Die (RUBY)

The Flesheaters are different; they are for those who have a brain as well as an attitude. Chris D.'s voice screeches and annoys, he spits his words yet they are not meaningless dribble. At one instance, he seems to gather his inspiration from a modern world, and the next moment from a satanic one. It is a curious combination. The music is also a mixture of something we are used to and something we are not. Bill Bateman provides the solid sound of a five piece drum kit while Don Bonebrake's marimbas, snare and maracas add a not so traditional percussion sound. Dave Alvin's guitar is a lot noisier and crunchier (Billy Zoom-ism) than he is usually allowed to play in the Blasters. And John Doe's unusual accompanying bass lines also show another side of his musical talent. This is the kind of record that will stay with you over the years....

F. SNOTRA

## THE FLESHTONES Blast Off! (ROIR)

The tape from this New York band is actually not bad at all. It has a real good sixties garage punk sound. This is much better than the records they put out, I think...

NORTON

## WALL OF VOODOO Dark Continent (I.R.S.)

Wall of Voodoo achieves exactly what they set out to achieve on this first LP. There are no bizarre instrumentals here as heard on their previous EP, but instead, eleven tracks presenting a slice of modern life recycled through vocalist-keyboardist Stanard Q. Ridgway. These cynical views complimented by Ridgway's quivering vocals are expressed to a quick, pulsating, almost native beat. The synthesizers and keyboards allow for a broad range of sounds which mesh together with bass, guitar, and drums into an intense, lively, and full sound. They also put on a great live show.

T.N.K.HOUT



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## RECORD FACTORY

THE GUN CLUB Fire Of Love (SLASH)

This is the lp for you if you're tired of punk rock and new wave. This isn't a rockabilly record. It goes further back than that for its inspiration. The best I can say is it's a Punk Rhythm & Blues record. There's a couple of old R&B standards here and 9 very originals. Black Train and She's Like Heroin To Me are my faves. The best slide guitar heard in years, too. A real change of pace record. **NORTON**

THE BLASTERS The Blasters (SLASH)

This isn't a rockabilly record, either. It is a classic rocknroll record. The arrangements have gotten a little jazzier with the addition of piano (which is very tastefully done). Some of the songs that were on the other lp seem a bit slower here. Dave Alvin writes some great songs. The sound quality is vastly improved over the first lp. How can anyone not get excited over this music?!?! **H. ETC**

PLAIN JANE AND THE JOKES The Joke's On You (SICK SOUND)

This record goes back to the days when punk and punks were simply snotty in attitude and all the other things you heard about. This isn't at all like LA hardcore; it's slower and less wall of noise than any of that stuff. A really good "fuck you" attitude is projected throughout. Songs include I Got Fired, Agent Orange and a Lou Reed song, What Goes On. All in all, this is a pretty good record. I likes it. **MICK STUPP**

MINIMAL MAN "The Shroud of" (SUBTERRANEAN)

This music is probably fun to make but not fun to listen to. Minimal Man is agitating. Their lyrics are repetitive and echoing. Sounds are overlapped until you begin to imagine yourself amidst a futuristic factory which launches you into insanity. Where they derived their name, I'm not sure. Their music is not minimalist (i.e. Young Marble Giants) but on the contrary, complicated and confused. I do, however, admire Steven Brown of Tuxedomoon for his contribution which I consider to be the only spark in this fire.

HELL COMES TO YOUR HOUSE compilation (BEMISBRAIN)

Another great LA comp. I like the stuff by 45 Grave and Social Distortion and Modern Warfare and 100 Flowers and Legal Weapon and Conservatives and Rhino 39 and Red Cross. There's a couple other bands on this I din like smuch. Sorry no analysis. I just liked it.

X Wild Gift (SLASH)

An interesting mixture of old and new X. This leads to a more varied record. A lot of the songs are shorter than usual, but they still get the point across with typical John/Exene word imagery. At very least, buy it for the cover art! **MUTZIE**  
**SWANNIE**

THE WOUNDS Wounds EP (Wounds label)

This EP from one of the better bands in San Francisco is very interesting. It has a lot of different moods, ranging from slow, rambling arty songs like Fear to shorter, faster ones like China Doll and Workaholic. Running to Hide, the other song is somewhere inbetween those styles. The sound quality and production on this record are superb. All the instruments come out if you listen for them. You may think it strange for a band to have a flute in 'punk rock', but it is done and mixed in so well, you hardly notice that it is a flute. Anyway, that is an instrument that helps make this one of the more unique ones around. I like this a lot, it's a real change of pace record. (Art dept. likes it at 33RPM) **H. ETC**



SUSY DEIKMAN OF THE WOUNDS

THE GO-GO'S Beauty And The Beat (IRS)

AND IT'S ABOUT TIME TOO!!!! Great record, great sleeve, great cover, great songs. Everything is here. They have leaned a little more towards what is usually called "pop", but the Go-Go's deserve worldwide stardom just for persevering these past few years. Some of the songs seem to have been rewritten musically, but they have not been changed for the worst. I just hope we don't have to wait so damn long for the next one! (p.s.: There are very tastefully done keyboards added; they are low in the mix and don't overpower like they usually do... but the drums are mixed nice and loud. Alright Gina!) H. ETC

THE CRAMPS Psychedelic Jungle (IRS)

With the addition of Kid Congo Powers on guitar, the Cramps psychabilly has tipped more towards the psychedelia end. All 14 (count em!) songs are nothing short of brilliant. Lux's vocal styles vary more than in the past. They still pick the best covers, too. And they produced this one themselves on top of it! The Cramps are the first (and only) practitioners of this type of music and will remain the best. No body can achieve their craziness! H. ETC

TRUE SOUNDS OF LIBERTY Dance With Me (FRONTIER)

This LP is far better than it's being given credit for. This band can play and write with the best. And they have a great sound, besides. The songs vary wildly in styles, subjects and speeds. And they handle them all with ease. They don't sound like all these other bands that try for the simple Circle Jerks ripoff. TSOL has put some thought into it. Note: the singer on this is the same as on the earlier EP, which is also well worth buying. Too bad those songs aren't on the LP also. A very politically and socially aware band.

BLACK FLAG Damaged (SST)

The BEST LP of the decade! Black Flag comes real close to pulling it off with the same power as their live shows (although the visual impact is missing here). The only problem with it is to get the appropriate sonic blast effect, the volume on the stereo must approach levels that will perforate your eardrums (just like live). All the old faves are here, as well as some newer stuff like Thirsty And Miserable and Life Of Pain. The version of Six Pack is better here than the single. Overall, the tone and sound of the guitars is better than it has been for a while. The end result of the waiting is worth it. BUY!!!!!! H. ETC

D.O.A. Hardcore 81 (FRIENDS)

Canuck punk, eh? Like, it's not fast as, like, the LA genre. It's more like the early Limey stuff, right? It's a great record if ya like good records; if ya don't, then, like, ya can fuck off, eh? BIFF

CHUNKS Compilation (NEW ALLIANCE RECORDS)

Another comp from the Minutemen, this one featuring a wide variety of bands, most from the San Pedro area. Side one is more hardcore, featuring Black Flag (Machine), the Stains (the BEST punk metal band ever), the Cheifs, the Descendents and, of course, the Minutemen. The second side ranges from disjointed pop (Peer Group, one of my faves on the record) to good ol'punk (Vox Pop) to pure art (Ken) to acoustic-punk (Artless Entanglements). Saccharine Trust, Slivers and Nig-Heist round the side out. I highly recommend this EP because it exposes the listener to a lot of bands they won't hear anywhere else. H. ETC



JOE DIRT FORMERLY OF SOCIETY DOG WHO NOW PLAYS WITH THE FUCK UPS AND THE UNDEAD...



SOME RIBSYS (GREG AND MATT) FROM SAN JOSE

THE EFFIGIES Haunted Town (AUTUMN)

This band from Chicago isn't what you'd call blazingly fast, but they still play some of the best punk rock around. Most of the songs are built around a bass riff with the guitar doing a lot of muted chords. The drums really pack a whallop (V. Loud). The songs are all good and the sound quality is great. H. ETC

THE PLUGZ Better Luck (FATIMA)

It seems that the best records come from bands that have been playing for years, don't get a major label contract and release it semi-independently. Such is the case with the Alleycats and the Plugz. If you remember the Plugz first LP then Better Luck will bring this back with a healthful dose of horns and smart songwriting. Not that Electrify Me wasn't smart, it's just that this LP is so complex. There is stuff going on here that you wouldn't want your mother to hear, it's that good. Tito Larriiva's writing is to the point, spinning stories of loneliness, frustration and lost dreams. The structure of Better Luck makes it interesting. Old songs like Aching, Red Eye #9 and Touch For Cash are great as are the newer ones. Pretty cool cover art by Gary Panter, too... B. FAULOUT

GERMS "What We Do Is Secret" (SLASH)

A must buy for any Germs fan, or anyone else. This shows the evolution of the band, from the first recordings in Pat's garage of Round and Round, a Chuck Berry song, to two songs recorded at the "Last Germs Reunion Show". There is stuff from their first, rare EP, a song from the Joan Jett era and No God from the Yes LA album. A real god record. H. ETC

BUSTED AT OZ compilation (AUTUMN)

This record is a good documentary of what went on at a club in Chicago in its last few days. (It was closed down by the cops) There is a radical range of bands here, from art to p. rock and everything inbetween. The sound quality is good for a live record. But the important thing about the liveness of it is that it captures the mood and feel of the bands and crowd. They all seem to be having a real good time. I guess fun is the key word here. H. ETC

THE UNAWARE This Is Not Art (BURNING URINE CASSETTES)

Comin' at ya from San Jose, this six song tape is just great. The Unaware have a great garage punk sound (even if they don't have a garage) and can be kinda funny sometimes. On the tape is another band, Tongue Avulsion, who are like the Fear of San Jo. REALLY funny. For info on how to get this write to The Committee for Artistic Purposelessness and Fun, PO Box 20921, San Jose. Ca. 95160. NORTON

HUSKER DU Land Speed Record (NEW ALLIANCE RECORDS)

If you thought dub Ramones were the be all-end all of highly amplified musical interludes a minute or so long strung together to go on and on, put on your prayer beads and look at Husker Du. I think Husker Du is a game of some sort but the band is no fun. Golly, there is no snappy dialogue like Fear's Lee Ving and there aren't any breaks between the songs. It is, however, loud, obnoxious and in-fucking-credibly fast. Husker Du makes Black Flag look like slouches in the Speed dept. Enough of the praise, you know that the words are supposed to be really important and meaning ful on how fucked up life is and how wonderful things would be if Reagan and his cronies were in a flaming jet in the South Pacific blahblahblah. It's good that there is a lyric sheet cuz I wouldn't know what the singer is saying. The words is pretty everyday stuff and non-imposing. Fuck, this is fast, lotsa feedback, almost primeval drumming, cymbal bashing, bordering on heavy metal— Motorhead on pure adrenalin OD. If the Midwest had a lot of bands like this, there'd be no REO Chuck wagons and the corn farmers would rule the high plains on their tractors. Buy it, play it, go crazy, smash windows. B. FAULOUT



AND HERE'S THE HAPPY BOUNDING FLEA -  
YOU CANNOT TELL THE HE FROM SHE.

THE SEXES LOOK ALIKE, YOU SEE;  
BUT SHE CAN TELL, AND SO CAN HE.

—ROLAND YOUNG—

Remember certain items seem right for each other, while the wrong combination can spoil the effect for which you are striving.

"FAT" the new five song ep from the descendents. fish punk. this is pure instant-coffee thrash. these tunes pound. eating is believing!

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"MIND GARDEN"/"HAPPEN HAPPENED" debut single from salvation army. pop goes the L head. top 40 garage drug/anti-drug, ballad/jam action.

.....\$2.50 post paid

"JOY" three song ep from the minutemen. another turn in the road for this band. from disjoint to disco, almost. but it's still the minutemen.

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